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MISSING EPISODES FOUND!

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Thanks this issue to:
Tom Baker, Robert Banks Stewart, Natalie Barnes, Ken Bentley, Lee Binding, Nicholas Briggs, Emma Burch, Kate Bush, Chris Chapman, Michael Cregan, Russell T Davies, John Dorney, Barnaby Edwards, Mark Gatiss, Gary Gillatt, James Goss, Lisa Greenwood, Ian Grutchfield, Simon Guerrier, Toby Hadoke, Jason Haigh-Ellery, Daniel Hall, Scott Handcock, Derek Handley, Marcus Hearn, Frazer Hines, Catherine Howe, Will Howells, Louise Jameson, Chris Johnson, Paul Lang, Jamie Lenman, Ian Levine, Stuart Manning, Steven Moffat, Maureen O'Brien, Nicholas Pegg, Andrew Pixley, Emma Price, Justin Richards, David Richardson, Edward Russell, Gary Russell, Jim Sangster, Richard Senior, Robert Shearman, Caroline Skinner, Matt Smith, Paul Spragg, Michael Stevens, Ed Stradling, Alex Thompson, Anneke Wills, Marcus Wilson, BBC Worldwide and bbc.co.uk

Special thanks to:
Richard Molesworth, Ralph Montagu and Paul Vanezis for expert and invaluable help this issue.

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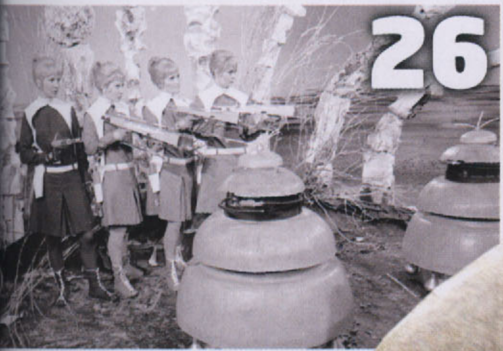


LETTER FROM THE EDITOR

Happy New Year!

As ever, when it comes to these January issues, I'm writing this in the dim and distant past of last year, while you're in the far-flung future, having polished-off all the mince pies a week or so back.

It's actually my last day in the office of 2011, so I hope you'll forgive me for looking back on the year that's passed, before looking ahead at what's to come. Whatever else it was, 2011 was certainly eventful. A sad year in so many ways, dominated by the double loss of Nicholas Courtney and Elisabeth Sladen. In the world of television, all of *Doctor Who*'s associated spin-off series came to an end (for now at least), although the main show continues, healthier than ever.

And to bring the year to a close, we've had two of those old rumour-mill favourites, both of which have been around for at least as long as I've been reading this magazine. Over the last few weeks at **DWM** Towers, we've been hearing rumours of a film in Hollywood, and of film cans in Cricklewood. (That's just artistic licence by the way, it wasn't really Cricklewood.) Honestly, if the *News of the World* was still in business, they'd definitely be trying to hack into **DWM**'s voicemails.

So what's really been going on? Well... for now, at least, the movie rumours are just that. Perhaps one day it'll happen – but if and when it actually becomes real, you'll be able to read the truth about it in **DWM**, rather than the mixed-up innacurate guff you'll find on the internet or in other magazines and newspapers.

Happily, however, the rumours of the return of missing *Doctor Who* episodes proved to have rather more weight to them. Apologies for waiting until this issue for our full report, but we'd promised not to pre-empt the revelation at December's *Missing Believed Wiped* event. Even though our last issue was published a few days later, there was a risk of the secret getting out before it was due to. We've made up for it this issue though, so you can read all about the good news on pages 26 to 33. I love watching new *Doctor Who*, but watching new *old Doctor Who* is a thrill all of its own!

The next series of *Doctor Who* is a fair few months away – but **DWM** will be here every four weeks to report on everything that's going on in the *Doctor Who* universe in the meantime. One thing is for sure: there are plenty of surprises still to come...

Tom

PRODUCTION NOTES...

Mark Gatiss – *Doctor Who* writer, actor and novelist! – writes exclusively for DWM...

The multi-talented Mr Gatiss journeys to Cardiff, and tells us of secrets and surprises...

I'm on a train to Cardiff. Anyone who follows these incoherent memoirs (as Dr Watson would say) by which I mean, anyone who follows me on Twitter will know that this is by no means an unusual thing. Since *Doctor Who* began production again in 2004 I've been up and down like a bride's nightie. I can already cast a misty, nostalgic eye over those first story meetings, the first press launch (standing at the new TARDIS console, aware that the lovely Russell T Davies was approaching, arms outstretched. "Please don't interrupt," I said, "I'm re-setting the H.A.D.S."), and the first readthrough (Man: "Hi. I'm from *Doctor Who Confidential*." Chris Eccleston: "Well, that's your cover blown.").

It was on several such Cardiff train journeys that Steven Moffat and myself hatched our plans to create *Sherlock*. It's no exaggeration to say that we've come to regard the chance of a shared train journey as something of a special event, even though, in my mind, those earlier ones took place on steam trains with Steven and myself in a closed compartment, deducing our fellow passengers' occupations from the dribble on their jumpers and the soil adhering to their insteps.

A few months ago, I stumbled onto the London train at 6am at the end of a particularly gruelling *Sherlock* nightshoot. Emerging at the other end, I discovered that Steven had been in the next carriage all along! It's probably a good thing I wasn't aware of this, mind you, as, incoherent, zombiefied mess that I was, I might have persuaded him to bring back the Vardans, or send Matt, Karen and Arthur to a planet made of wool.

The Cardiff train journey, though, usually affords a couple of hours of (mostly) blessed calm during which scripts can be (mostly) caught up on, emails (mostly) ignored, (mostly) bad coffee drunk and, best of all, plans hatched. Mostly.

We've reached Reading. There's an empty seat opposite (as opposed to an empty child – or, indeed, house) so there'll be no plotting with TV's Steven Moffat today. It was, however, on a journey such as this that I pitched the idea for my next *Doctor Who* story. In traditional style, I can't tell you anything about it, other than it contains the words 'meat', 'klaxon' and 'Vienna'.

Swindon now. I've never got off at Swindon.

But secrecy about new stories brings me, quite neatly to the subject of surprises. We all love surprises, don't we? *Don't we?* I've rarely been as excited (I'm amongst friends so it's safe to talk about this stuff) as when first watching *Earthshock* and realising, as the camera switched to a red-tinged POV shot, that we were in for something special. "Destroy them! Destroy them at once!" *Cybermen!* After all those years! More recently, the revelation of Melody Pond's real identity (What's River going to say? What's the Doctor going to say? Mother? Wife? Great Aunt?) made me whoop in a way I haven't whooped in years. I may never have whooped before, come to think of it.

Bristol Parkway. The sky is darkening and it's only 10am.

Speaking of surprises, I can still remember, on a trip to London, buying the **DWM 1981 Winter Special** and discovering for the first time the appalling, shocking truth about the missing episodes. All those stories we only knew from Target books. All those wonderful adventures that we hoped one day to see. Hundreds of them were gone. Wiped. Obliterated. Even (in those days) Jon Pertwee episodes which I had watched as a child! Since then, a lot have come back – but, to quote Omega (and why not) IT IS NOT... ENOUGH!! Which is why it was a thrill and an honour to be asked to introduce the two recovered episodes of *Doctor Who* at the BFI's annual *Missing Believed Wiped* gala. I'm sure we all like to think that the tragic loss of over a hundred episodes of our favourite show is known of – and indeed *mourned* – by the rest of the world, but this isn't quite true. Even within the quite small world of film collecting, it seems many are still unaware that these episodes are missing. Which is how Mr Terry Burnett (or St Terry as he will now be known) happened to mention quite causally that he thought he "might have an old *Doctor Who* knocking about." And he didn't mean that Tom Baker was squatting in his shed.

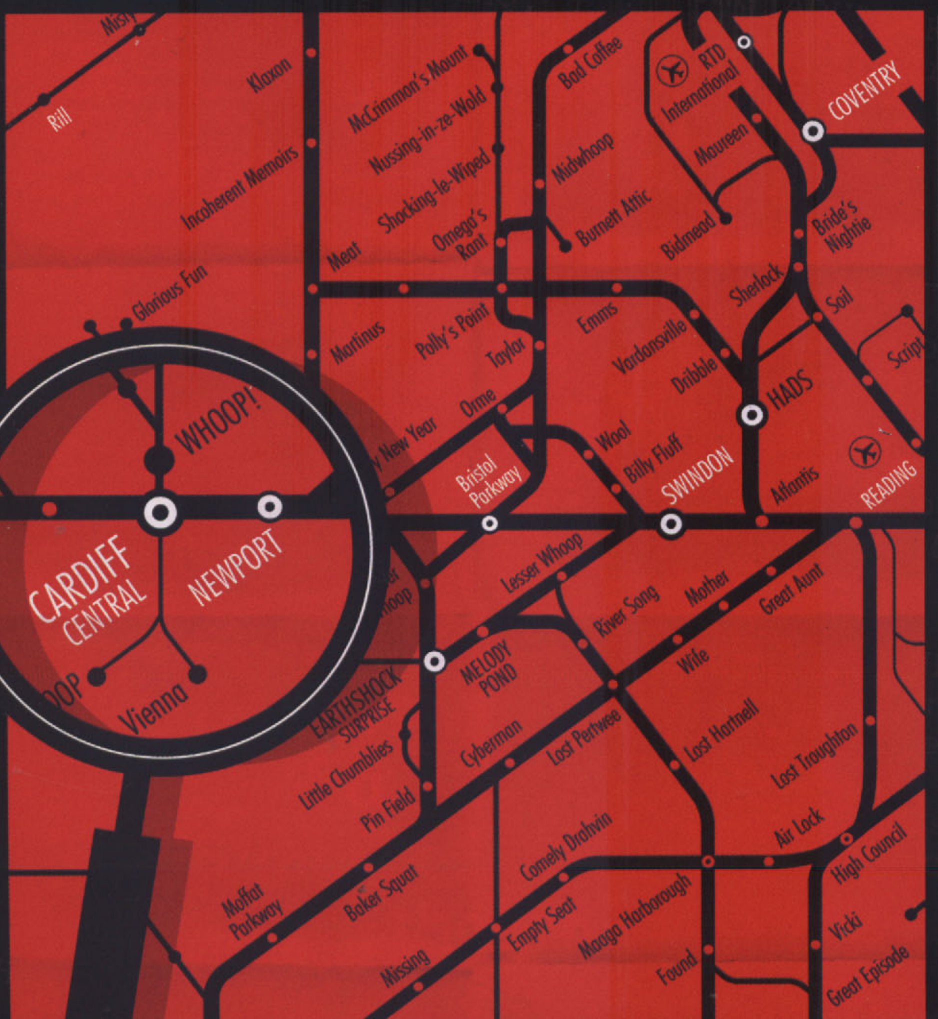
Newport. Nearly there.

Introducing the lost episodes was a genuinely lovely experience. There was a palpable tingle of anticipation in the room, and a lot of grinning old-school fans (what we might call the High Council) becoming properly weepy at the sight of the Chumblies and a first glimpse of the semi-legendary Rills from their gas-filled seclusion (the Rills, not the fans). In my role as temporary Santa, I had persuaded all concerned to pretend we were only showing one episode. So a five-minute clip from *Galaxy 4* faded to black, followed by groans of understandable horror – and then jubilation! You see, St Terry remembered that he had *another one*. Roll VT. *The Underwater Menace* Episode 2! If you're going to give anyone an early Christmas present, take my advice, give it to 'em – and then give it to 'em again!

Even though these two episodes aren't exactly the Holy Grail of missing stories, they're hugely welcome, chipping away at that horrible figure (106 now!) and proving that, as lovely as they are, the audio soundtracks can never be a substitute. Without *seeing* the episodes, how would we know how properly spooky the Rills are? That Stephanie Bidmead's Maaga soliloquy is magisterial. That Patrick Troughton's sublime Doctor indulges in such fantastic physical clowning? I can't wait for everyone to see them.

Cardiff Central. Well, here we are. Another of those journeys clocked up. A new season is in the works, new adventures, new monsters and so much glorious fun to come. I think it's time to go 'whoop' again! DWM

> **"Without *seeing* these episodes, how would we know how properly spooky the Rills are? That Troughton indulges in such fantastic physical clowning?"**


Rill
Klaxon
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Shocking-le-Wiped
Incoherent Memoirs
Omega's Rant
Meat
Glorious Fun
Martinus
Polly's Point
Taylor
Orme
New Year
WHOOP!
CARDIFF CENTRAL
NEWPORT
Vienna
Bad Coffee
Midwhoop
Burnett Attic
RTD International
Maureen
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COVENTRY
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Sherlock
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SWINDON
Atlantis
READING
Bristol Parkway
Lesser Whoop
River Song
Mother
Great Aunt
MELODY POND
Wife
EARTHSHOCK SURPRISE
Little Chumblies
Cyberman
Lost Pertwee
Lost Hartnell
Lost Troughton
Pin Field
Comely Drahvin
Air Lock
High Council
Moffat Parkway
Baker Squat
Empty Seat
Maaga Harborough
Vicki
Missing
Found
Great Episode

Illustration: Ben Morris

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

Recovered! The Drahvins of *Galaxy 4*, and – pictured below – Zaroff and Thous of *The Underwater Menace*.

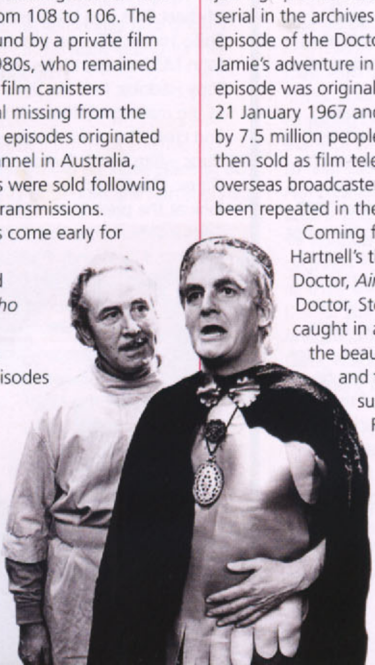
Two missing 1960s episodes discovered!

Doctor Who fans were treated to an early Christmas present when the first missing episodes of the series to be returned to the archives since 2004 were unveiled in December.

Attendees of the *Missing Believed Wiped* event at the BFI in London on Sunday 11 December were surprised when the first five minutes of *Air Lock* – the third episode of the William Hartnell adventure *Galaxy 4* – were given an unannounced screening. Although the extract was cut short, the audience was assured that the rest of *Air Lock* was safely back at the BBC. But that wasn't the only present unwrapped. The previously-missing Patrick Troughton instalment *The Underwater Menace* Episode 2 was then shown in full!

These discoveries mark the first complete missing episodes to be unearthed and returned to the BBC since the second episode of *The Daleks' Master Plan*, *Day of Armageddon* was found back in January 2004. This news brings the total of missing *Doctor Who* episodes down from 108 to 106. The episodes were found by a private film collector in the 1980s, who remained unaware that the film canisters contained material missing from the BBC archives. The episodes originated from the ABC channel in Australia, where both serials were sold following their original UK transmissions.

"Christmas has come early for *Doctor Who* fans everywhere!" said current *Doctor Who* writer and actor Mark Gatiss, who introduced the episodes to unsuspecting fans at the event. Episode 2 of *The Underwater Menace* now stands as the earliest complete Patrick Troughton episode in existence, joining Episode 3 from the four-part serial in the archives. The second episode of the Doctor, Ben, Polly and Jamie's adventure in Atlantis, the episode was originally broadcast on 21 January 1967 and was watched by 7.5 million people in the UK. It was then sold as film telerecordings to overseas broadcasters and has never been repeated in the UK.



Coming from William Hartnell's third series as the Doctor, *Air Lock* sees the Doctor, Steven and Vicki caught in a conflict between the beautiful Drahvins, and their enemies, the supposedly hideous Rills. It secured 11.3 million viewers on its sole UK broadcast on 25 September 1965, before later being junked following the usual round of overseas sales. Around six minutes of footage from the first episode of *Galaxy 4 – Four Hundred Dawns* – was already known to exist, following its use in the 1977 documentary, *Whose Doctor Who*. The story is believed to have been the final *Doctor Who* serial destroyed by the BBC before the policy changed in 1978.

Daniel Hall, DVD content producer at 2|entertain, tells **DWM**: "It's such wonderful news that these episodes have come back! All applause to Ralph Montagu and Paul Vanezis whose tenacious, passionate efforts have brought us this tremendous result. As for plans to make these episodes available commercially, we are in discussions on how to release them and when. I hope to be able to give an update on this in February. But rest assured, those tapes aren't sitting gathering dust on a shelf!"

For **DWM**'s coverage of the episodes' recovery, including images from the episodes and interviews with the actors who starred in them, turn to page 26.

THIS ISSUE

Goodbye Ponds!

Amy and Rory's story will come to an end in *Doctor Who*'s 33rd series – but a new friend is waiting... p8 ►

New for DVD!

1971's *The Dæmons* and 1977's *The Face of Evil* are set for 2012 DVD release – and we've got details of the bonus features... p8 ►

Worlds in Time!

A brand new 'Massively Multiplayer Online' *Doctor Who* game is unleashed online... p8 ►

Guests at Official Convention

Meet a Dalek. Not so bad when they're off-duty.

■ More guests have been announced for the official *Doctor Who* Convention, which takes place in Cardiff on the weekend of 24-25 March 2012. Joining Eleventh Doctor Matt Smith and *Doctor Who* showrunner Steven Moffat, guests include Arthur Darvill (Rory), Stuart Milligan (Nixon) and Simon Fisher-Becker (Dorium), executive producer Caroline Skinner, producer Marcus Wilson, writer Tom MacRae, Dalek Operator Barnaby Edwards, director of photography Stephan Pehrsson, production designer Michael Pickwoad, casting director Andy Pryor, script editor Caroline Henry, and former script editor Gary Russell. For more details and to buy tickets, visit *www.dwconvention.com*

Worlds in Time game goes live

■ The Massively Multiplayer Online (MMO) *Doctor Who* game *Worlds in Time* is now available to try for free online. The game, developed by BBC Worldwide and Three Rings Design, features deep immersive worlds to explore – including Skaro, Messaline, the Library and New New York – as well as monsters such as Daleks, Cybermen and Weeping Angels. Players must be 13 years or over. For details and to play visit *www.doctorwhowit.com*

Playstation 3 game announced

■ BBC Worldwide has announced that a new console game, *Doctor Who – The Eternity Clock*, will be available later this year for Sony Playstation and Vita, as well as for the PC. Developed by Supermassive Games, it stars the voices of Matt Smith as the Doctor and Alex Kingston as River Song, in a brand new storyline which will be presented in high definition with 'television-quality scenes'.

Amy and Rory to bid the Doctor a final farewell...

The Doctor's companions, Amy and Rory Pond, are to rejoin the Time Lord for his new adventures later this year – but they won't be with him for much longer.

Speaking at the press launch for the 2011 *Doctor Who* Christmas Special, *The Doctor, the Widow and the Wardrobe*, showrunner Steven Moffat told interviewer Richard Bacon, "Amy and Rory will be re-joining us next series and joining the Doctor back on the TARDIS. But... *but*... the final days of the Ponds are coming. It's during the next series – I'm not telling you when and I'm certainly not telling you how. But that story is going to come to a heartbreaking end.

"We have only so many more adventures with the lovely Amy and the lovely Rory. So that story, during the next series, will be over. And *then*, the Doctor is going to meet a new friend... and I'm not going to tell you anything about he, she or it!"

Matt Smith, who was interviewed alongside Steven, was asked by Bacon if he was sad to see Amy actress Karen Gillan leave the show. "Yes, absolutely," replied Matt, "and Arthur [Darvill, who plays Rory]. We've had the most incredible journey and we took over the show and we really had to hold hands and help each other through it, in many ways. So it's very disappointing. But, you know, one has to remember that this show is *about* change and regeneration. That's what galvanises it and pushes it forward. It's about looking forward, always."

When asked how much Amy would feature in forthcoming episodes before she departs, Steven reassured fans saying, "We'll see a lot of Amy. That's a promise."

Pond One and Pond Two: Getting the cold shoulder?

Steven also hinted that the couple's daughter, River Song, would make a return appearance in the new series.

Amy and Rory first appeared in the Eleventh Doctor's début story *The Eleventh Hour*, with Amy joining the Doctor at the end of that adventure and Rory becoming a regular TARDIS traveller from *The Vampires of Venice*. After a traumatic series of journeys, the Doctor decided to part company with the Ponds, setting them up with a new home in *The God Complex*. The Doctor last saw his friends on Christmas Day.

The thirty-third series of *Doctor Who* will begin on BBC One in the autumn.

The Fifth Doctor will have the pleasure of a well-prepared Greel.

Greel-good treat for the Fifth Doctor

Magnus Greel – *aka* the murderous Chinese god Weng-Chiang – is returning to *Doctor Who* in 2012 in a new audio adventure from Big Finish.

Peter Davison, Janet Fielding, Mark Strickson and Sarah Sutton are back as the Doctor, Tegan, Turlough and Nyssa in *The Butcher of Brisbane*, facing this old enemy in a story set before Robert Holmes' 1977 tale *The Talons of Weng-Chiang*. The script is written by Marc Platt, whose previous work includes the TV story *Ghost Light*.

"Marc Platt has extrapolated a whole world from a few enticing phrases in *The Talons of Weng-Chiang*," says script editor Alan Barnes. "So if you ever wanted to know more about the advance of the Filipino Army on Reykjavik, Findecker's discovery of the double nexus particle, or the murderous origins of the Peking Homunculus, you can't afford to miss *The Butcher of Brisbane*... which, as the title suggests, begins with Tegan's arrival in the ruins of her home town..."

DVD details announced for *The Face of Evil* and *The Dæmons* releases

Details of two forthcoming *Doctor Who* releases have been confirmed by DVD producers 2|entertain.

The Face of Evil, the four-part 1977 Fourth Doctor adventure starring Tom Baker which introduced the character of Leela (Louise Jameson), is out on 5 March priced £20.42. *The Dæmons*, a five-episode Third Doctor story from 1971, follows on 26 March, also priced £20.42.

Both DVDs will include photo galleries, subtitled production notes, and PDF material. In addition, *The Face of Evil* contains a commentary with actors Louise Jameson, Leslie Schofield, David Garfield, Michael Elles and Harry H Fielder, producer Philip Hinchcliffe and film cameraman John McGlashan, and is moderated by Toby Hadoke; *Into the Wild* – a look back at the making of the story with cast and crew; *From the Cutting Room Floor* – film trims; *Tomorrow's Times: The Fourth Doctor* – a look at the press coverage of *Doctor Who* in the Tom Baker era, presented by Wendy Padbury; *Doctor Who Stories: Louise Jameson* – in which Louise talks about her role on the programme in an interview shot for 2003's *The Story of Doctor Who;* an extract from Louise Jameson's appearance on the *Multi-Coloured Swap Shop*; and a 1970s Denys Fisher Toys Advert.

The Dæmons contains a commentary with actors Katy Manning, Richard Franklin and Damaris Hayman and director Christopher Barry; *The Devil Rides Out* – a making-of documentary with cast and crew; *Remembering Barry Letts* – a look back at the life and work of the much-loved writer, director and producer, who passed away in 2009, with contributions from his sons Crispin and Dominic, close friend and colleague Terrance Dicks, producer Derrick Sherwin and ex-BBC Head of Serials Ronald Marsh; *Location Film* – a mute amateur 8mm film shot in the village of Aldbourne during the location filming for the story; *Colourisation Test* – the original colourisation test version of Episode One made in 1992, prior to its release on VHS; and a related clip from *Tomorrow's World*.

Leela's début comes to DVD.

Plans for BBC Audio in 2012 and beyond...

DWM catches up with Michael Stevens, commissioning editor at AudioGO, and asks him to reflect on 2011's *Doctor Who* releases – and to reveal what's in store for 2012...

Paul Magrs, Michael Stevens and Tom Baker: will there be more to come from this team...?

Hello Michael! What have been your most successful releases of 2011?

"So many to choose from! The *Lost TV Episodes Collection* CD sets have been really popular. Many of the individual CD releases were deleted, so it seemed like a good time to collect them all up in chronological order, revise some of the existing bonus material and add some more – such as the camera script PDFs, presented in crystal clarity. Alongside the DVDs of *Doctor Who*'s early years, these soundtracks really help to complete the picture. Other than that, it's been a great year for our Eleventh Doctor audio originals, with two titles featuring Matt Smith as reader. We've also had some corking Classic Novels."

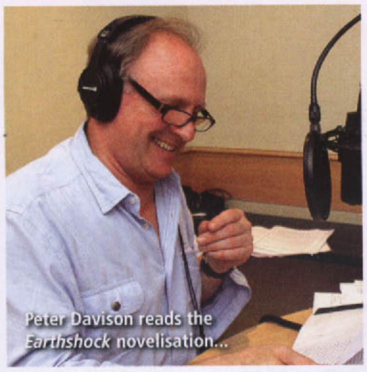
Which have you been most proud of?

"Three things. With *The Stones of Blood* I managed to bring our first *original* Classic Novel to fruition: in other words, a brand new novelisation by the original script writer. David Fisher's own take on a much-loved story was really well-received. The second thing is *Serpent Crest*, our third series of original Fourth Doctor adventures. For me it's a complex journey, from the initial planning through to the finished CD, and each series takes the best part of a year to realise. But it's always thrilling to meet the challenge. This year we have another wonderful mix of styles and scenarios, but also something a little different: all five stories are still linked, but the final two episodes sit slightly apart, telling their own little epic tale.

"The final thing I'm really proud of is our audio version of *Elisabeth Sladen: The Autobiography*. To have Caroline John's beautiful reading, as well as David Tennant's foreword and Brian Miller's very moving afterword, is very special. Three voices all paying tribute to a much-missed lady. It took a while to line everything up in terms of production, but I'm so pleased we did."

How has Tom Baker been to work with?

"For the third year, Tom proved to be captivating and energising. He electrifies the atmosphere in a room – and indeed a studio. Everyone he works with is aware of the momentous legacy of his Doctor, and so they are tremendously keen to make his new adventures as good as possible. We also have a great laugh in between takes. During recording Paul Magrs and I sit in the studio control room, keeping an eye on the script, and I am regularly doubled up with laughter at Tom's naughtiness. He has an incredibly sharp wit which, along with his anecdotes and recollections, makes him compelling company. He's extraordinary."


Peter Davison reads the *Earthshock* novelisation...

... while Bonnie Langford tackles *Paradise Towers*!

Have you any plans for more adventures with the Fourth Doctor?

"Yes, we're hoping to do more this year. There's still plenty of scope for new ideas and fresh approaches. As long as Tom is keen to do them, and people are keen to buy them, we're up for making them! We have a great production team in place, including producer Kate Thomas, and making these stories is a joy."

How about stories with other Doctors?

"Well, never say never – but we have no firm plans at the moment. It was fun to have David Troughton playing his very special role in *Serpent Crest*, though."

Will there be more soundtrack releases of stories which exist on video?

"That's something which I'd never discount completely, but it probably won't happen in 2012. There are people who tell us that they'd enjoy narrated soundtracks of, say, *The War Games* or *Pyramids of Mars*, but at the moment other ranges take priority. It's something I'm certainly giving further thought to, though."

Would you consider soundtracks of missing episodes *without* narration?

"That's not something we have plans to do. For the majority of people, the narration is a welcome way of navigating through a story made for the visual medium."

Will there be any more *Torchwood* releases? And what about *The Sarah Jane Adventures*?

"We have four brand new *Torchwood* adventures coming in Spring 2012! They are audio original adventures, single voice readings written by Ian Edginton, David Llewellyn, Joe Lidster and Mark Morris. Each one focuses on a different *Torchwood* character, and each one is brilliant. Readers are yet to be announced, but the first release is scheduled for March, on CD and download. As for *The Sarah Jane Adventures*, we don't have any scheduled for 2012. Again, I would never say never, but for the moment I think we all feel that the series has come to a pause."

Which AudioGO releases are you looking forward to most in 2012/13?

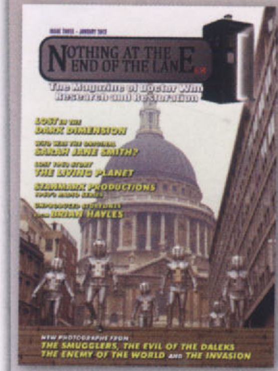
"I'm really looking forward to the Classic Novels re-starting this month. We're kicking off with the range's first Sixth Doctor story, *The Twin Dilemma*, with an impressive reading by Colin Baker. That's followed by *Earthshock*, the brand new *Shada* novelisation, *Paradise Towers* and a new novelisation of *The Androids of Tara* by David Fisher, following his *Stones of Blood* adaptation that I mentioned earlier.

"Elsewhere I'm childishly excited about bringing that classic 1977 LP *Doctor Who Sound Effects* back to life as part of our *Vintage Beeb* range, where we take long-deleted BBC record and cassette releases and master them onto special vinyl-look CDs, with original sleeve artwork and notes. *Sound Effects* was a piece of magic to young *Doctor Who* fans in the 1970s, many of whom will welcome the chance to hear such classic tracks as *Metebelis III Atmosphere* and *Gallifreyan Staser (3 Blasts)* again! This year we'll also complete the *Lost TV Episodes* collections series, which will be a real achievement. And *then*, on top of all that, we have five brand new Eleventh Doctor stories to tell in 2012! A quintet of brilliant stories lined up from authors James Goss, Mark Morris, Steve Lyons, Cav Scott and Mark Wright, and Darren Jones."

Can you tell us anything about your plans for 2013, *Doctor Who*'s 50th anniversary year?

"I can tell you that we're working on some exciting ideas. Nothing I can announce yet, but we're certainly hoping to celebrate the anniversary in style..."

Nothing at the End of the Lane


NOTHING AT THE END OF THE LANE
The Magazine of Doctor Who Research and Restoration
LOST in the DARK DIMENSION
SARAH JANE SMITH?
THE LIVING PLANET
STARMARK PRODUCTIONS
BRIAN HAYLES
NEW PHOTOGRAPHS FROM
THE SMUGGLERS, THE EVIL OF THE DALEKS
THE ENEMY OF THE WORLD AND THE INVASION

■ The third issue of *Nothing at the End of the Lane*, 'the fanzine of *Doctor Who* research and restoration', is published this month. The magazine contains a wealth of features, including a look at the abandoned 1993 Special *The Dark Dimension*; the lost 1960s *Doctor Who* radio series starring Peter Cushing as the Doctor, complete with the full script for the pilot written by Malcolm Hulke; William Hartnell's one and only pantomime performance in the 1966/67 tour of *Puss in Boots*; the actress originally cast as Sarah Jane Smith back in 1973; *The Living Planet*, one of the first stories proposed for the series in 1963, complete with the draft script for the first episode; the design of 1969's *The Space Pirates;* and the ten unmade storylines submitted by Brian Hayles to the production office between February 1965 and May 1975.

In addition, the mag features previous unpublished off-screen photos of *The Evil of the Daleks* Episode 1, newly-discovered location pictures from 1966's *The Smugglers* and 1967/8's *The Enemy of the World*, plus more besides. The 116-page magazine retails at £5.99, plus postage. Visit *www.endofthelane.co.uk* for more details.

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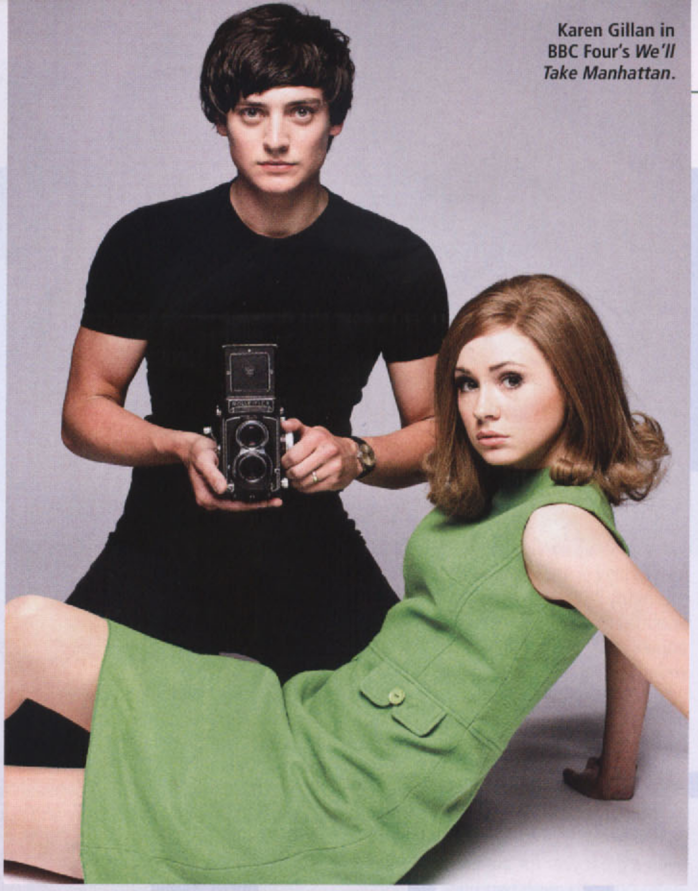
More Adventures

■ *Doctor Who Adventures* 251 is out on 12 January priced £2.50, with a free puzzle cube. Inside, are amazing sonic screwdriver facts, an alternative version of Amy Pond's life story and a behind-the-scenes look at how the Wooden King was made.

BEYOND THE TARDIS

Dominic May tells us what the great and the good of *Doctor Who* are getting up to in early 2012...



Karen Gillan in BBC Four's *We'll Take Manhattan*.

The Fight of Doctor 10

■ **David Tennant** narrates imminent BBC One natural history series *Earth Flight* (DVD 5 March) while romcom *The Decoy Bride*, in which he plays James, arrives on 9 March (DVD 12 March) in the wake of *Fright Night*'s UK DVD (20 February). He contributed to C4's *Catherine Tate: Laughing at the 00s* on 17 December. At the BAFTA Children's Awards on 27 November the Tate Movie Project's *The Itch of the Golden Snitch* featuring **Catherine Tate** and Tennant collected the Interactive prize while **Simon Nye**'s *Just William* took Drama.

Matt's New Direction?

■ In a *Guardian* interview published on 3 December **Matt Smith** hinted about a new project, saying, "actually I might be directing something soon, in December – I can't say too much yet, but if all goes to plan, it's with a writer called Simon Stephens."

Shrimp Endorsement

■ **Karen Gillan**, who is recording *Not Another Happy Ending* shortly (**DWM** 438), says her performance as Jean Shrimpton in BBC Four's *We'll Take Manhattan* met with approval from her subject. "She left a lovely message saying she really enjoyed it."

Sherlock Taster

■ **Steven Moffat** and **Mark Gatiss** attended an NFT *Sherlock* preview on 7 December. Gatiss plays Captain Brazen in *The Recruiting Officer* at London's Donmar Warehouse with **Gawn Grainger** from 9 February to 14 April.

Captain Courageous

■ At Glasgow's Radisson Blu on 24 November **John Barrowman** apprehended a young thief ransacking a nearby room by rugby tackling him to the ground. John appeared on *Chris Moyles' Quiz night* on 16 December and his novel *Hollow Earth* arrives on 2 February.

Fear Him!

■ **Huw Edwards** is the voice of the BBC's London Olympic Games coverage (just as predicted in *Fear Her*!). London 2012 Festival and Cultural Olympiad BBC programming includes **Matt Smith** as Bert Bushnell with **Geoffrey Palmer** in *Bert and Dickie*, **David Tennant** narrating Series Two of *Twenty Twelve* with **Hugh Bonneville**, **Jessica Hynes** and **Olivia Colman** and Tennant and **Derek Jacobi** hosting *Prefaces to Shakespeare*.

Matt Smith in *Bert and Dickie*.

Agyeman in America

■ *Law & Order: UK* Series Six produced by **Richard Stokes** with **Freema Agyeman** as Alesha Phillips, **Peter Davison** as Henry Sharpe and guest star **Tim McInnerny** has aired on BBC America ahead of ITV1. Freema told *The Independent* she plans to spend four months in LA auditioning for TV pilots.

Doctor Noel

■ **Noel Clarke** has received an Honorary Doctor of Arts from the University of East London. He plays Peter in romcom *The Knot* out on 10 February. **Camille Coduri** recently filmed *Ravi* playing a psychic life coach to a Bollywood director and will return as Shelly in *Him & Her* Series Three with **Russell Tovey**, who takes his final bow during Series Four of **Toby Whithouse**'s *Being Human*.

Hitler and Churchill

■ **Paul McGann**, whose Sky Arts *Living the Life* airs 22 January, investigated whether Hitler spent time in Liverpool before World War I in BBC regional programme *Inside Out North West* on 28 November. **Ian McNeice** reprises Winston Churchill in *The King's Speech* on tour from 2 February to 17 March.

Torchwooders

■ **Eve Myles**, who returned as Sarah in *Baker Boys* (co-written by **Helen Raynor**) on BBC One Wales, is to marry her fiancé Brad in 2012. **Bill Pullman** performed excerpts from *The Healing Wars* in Denver on 8 December. **Indira Varma**, **Frances Barber**, **Phil Davis** and **Maxine Peake** appear in Series Two of BBC One's *Silk* produced by **Richard Stokes** with lead director **Peter Hoar**.

TVC

■ **Peter Davison, Katy Manning, Louise Jameson, Janet Fielding, Floella Benjamin, Brian Blessed, Nerys Hughes, Sarah Greene, Matt Baker, Waris Hussein,** and **Darrol Blake** contribute to upcoming documentary *Tales of Television Centre* produced and directed by **Richard Marson**.

Louise on Tour

■ **Louise Jameson**, who recently helped launch the Domestic Abuse Volunteer Support Service in Sevenoaks, tours one woman show *Pulling Faces* from 18 January to 4 February (*www.tlcproductions.co.uk*).

Quickies

■ Sky 1 has ordered a third series of **John Simm** drama *Mad Dogs* ahead of Season Two's broadcast. **DWM**'s **Toby Hadoke** is writing a play based on a topical news story which will be conceived, penned, recorded and broadcast within a week, transmitting on Radio 4 on Sunday 5 February.

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SOME THINGS ARE WORTH THE WAIT

Discover the behind-the-scenes secrets of the latest episodes of *Doctor Who*, in the brand new **DWM** Special Edition! Researched and compiled by Andrew Pixley, packed with previously unpublished photos, day-to-day details of *Doctor Who*'s production, and thousands of fascinating new facts – this is the essential guide to the smash hit BBC One series!

The Doctor Who Companion: The Eleventh Doctor Volume Four contains amazing in-depth articles on The Rebel Flesh/ The Almost People, A Good Man Goes to War, Let's Kill Hitler, Night Terrors and The Girl Who Waited – as well as the mini adventure made for The National Television Awards!

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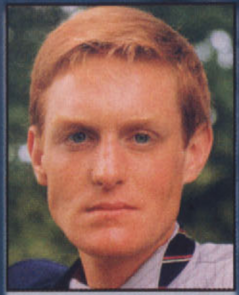

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Written by Mark Gatiss

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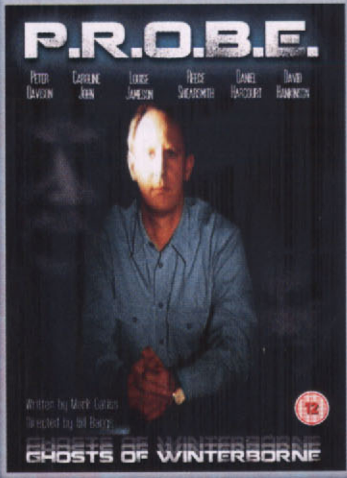

THE GHOSTS OF WINTERBORNE

CAROLINE JOHN, PETER DAVISON, LOUISE JAMESON and REECE SHEARSMITH The Devil of Winterborne has been exorcised but when the body of its last victim reappears, and a book of magic spells is stolen from a local museum, Liz Shaw begins to wonder if the ghosts of the past have really been laid to rest.

Written by Mark Gatiss

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THE ZERO IMPERATIVE

Starring CAROLINE JOHN, COLIN BAKER, SYLVESTER McCOY, MARK GATISS, JON PERTWEE Former UNIT luminary Liz Shaw is investigating a bizarre series of murders, all committed near a soon-to-be-closed psychiatric hospital. What is the centuries old horror hidden in the grounds? And exactly what is the secret of room zero?

Written by Mark Gatiss

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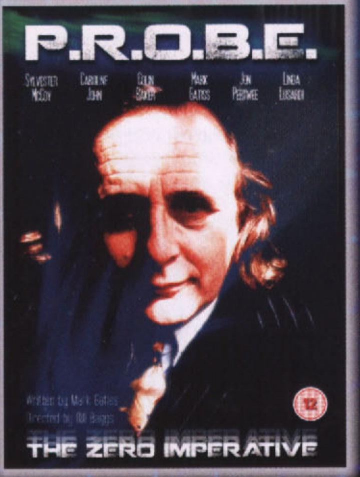

UNNATURAL SELECTION

Starring CAROLINE JOHN, LOUISE JAMESON, GEOFFREY BEEVERS and MARK GATISS The discovery of several oddly mutilated bodies alerts Liz to a closed down secret evolutionary project. With a crack team at her disposal, Liz desperately attempts to track down the perverted results of the project. But just who or what is hunting whom?

Written by Mark Gatiss

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(Due Jan/Feb 2012)

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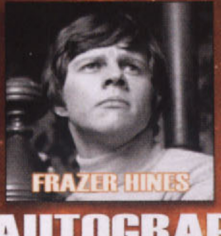

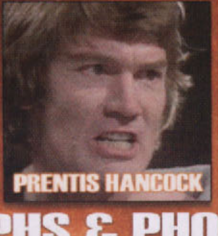

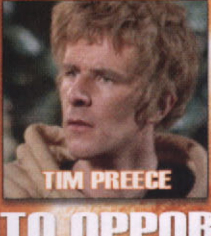

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THE CHRISTMAS NUMBER
DOCTOR WHO MAGAZINE

Chumblies and Fish People, thoughts on a multi-Doctor story, and a forgotten girlfriend (maybe). It's your letters!

What a month December was! *The Doctor, the Widow and the Wardrobe* aired on Christmas Day (your views on that next issue) and two missing episodes were recovered! The National Film Theatre showed attendees a glimpse of *Air Lock* (*Galaxy 4*'s third episode), and all of *The Underwater Menace* Episode 2...

A MIRACLE AT CHRISTMAS

I was lucky enough to see the recovered *Doctor Who* episodes at the NFT last weekend, and what a joy it was! The lumbering majesty of a Rill wobbling behind a window or the Doctor cooing with glee over his new Atlantean robes might pass unnoticed in any other story, but viewed as part of two fresh, new episodes, both were every bit as thrilling as the Pandorica soaring into the skies or the Doctor cheating fate in the Teselecta.

Soundtracks and telesnaps represent precious fragments, but it's incomparable to the energy and improvisation of Patrick Troughton, burning brightly onscreen. The joy of *Doctor Who* lies in its little details, and it was great to be reminded that even the most unloved of *Doctor Who* stories will always give us plenty to cherish.

GRAHAM SIMMONS BRIGHTON

TEXT IN!

Message us from your mobile!

- **STEVE HARDY** Great news about the recovered episodes! Can we expect a *Rills 'n' Gills* box set release now? I'll get me coat...
- **DAVID MARTINDALE** Loved the interview with director Steve Hughes by Jason Arnopp in **DWM** 441, very insightful. More like this please!
- **NEIL** Who else got what the message meant in the bottom inside cover of **DWM** 442 after hearing the news? Bill and Pat will be looking down, happy.
- **MARK HICKS** Rick Briggs? Nick Briggs? Nick Pegg? Simon Pegg? I CAN'T STAND THE CONFUSION IN MY MIND!

Send your messages by texting DRWHO followed by your name and your message to 80088. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

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The news about two missing episodes being found is fantastic. To now have an episode of *Galaxy 4* where previously we had nothing, and to find another episode of *The Underwater Menace* that is now the earliest surviving Patrick Troughton episode, is both significant and wonderful for fans.

I had given up hope of any more missing episodes being found, but we can now have renewed optimism that perhaps a few more might be found in private collections. The 60s is a magical era of *Doctor Who*, and having two more episodes to add to the collection is terrific – that DVD release just can't come soon enough!

MARCUS O'CONNOR NORWICH

I can't believe Episode 2 of *The Underwater Menace* has been found! It was the scariest thing I ever saw when I was a child – It was the whole gills thing... so frightening!

KATH EVANS FACEBOOK

It's a gill thing.

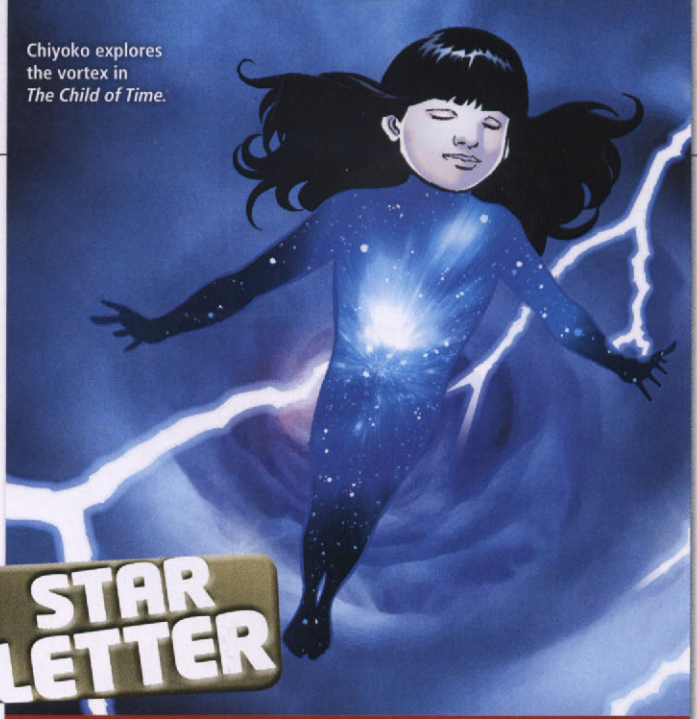
Although I knew a lot about the subject of missing episodes I was unprepared for the euphoria that I experienced when I found out that material had been recovered. The news was overwhelming! I hope this isn't the last time that missing *Doctor Who* episodes turn up, but if it is, I'm just glad that I was able to experience the joy of missing material from *Doctor Who* being returned to the archive at least once!

SIMEON CARTER SURREY

Just when I had begun to think that no other episodes would ever turn up so long after their original screening! Do we dare hope that there are more out there somewhere? I think we should...

JUSTIN JAMES THOMAS FACEBOOK

Don't miss next issue, Justin, when **DWM** investigates what happened to the early episodes of *Doctor Who*. Meanwhile, lots of you have been writing in about Johnny and Toby's latest debates in *A Battle of Wits*...


Chiyoko explores the vortex in *The Child of Time.*

STAR LETTER

I am writing to congratulate you on the best part of **DWM** 441 – not the excellent *Fact of Fiction* on *Earthshock* (an incredible story), nor the lovely feature about *Doctor Who Confidential* (the much-missed companion to the parent show).

No, I'm writing to offer my congratulations to writer Jonathan Morris for his brilliant finale to the comic strip *The Child of Time*. I began reading **Doctor Who Magazine** regularly back in 2010 with issue 421, which contained the first part of *Supernature*, the strip which saw the beginning of Jonny's incredible story arc, so I have been hooked on this unfolding adventure from the start.

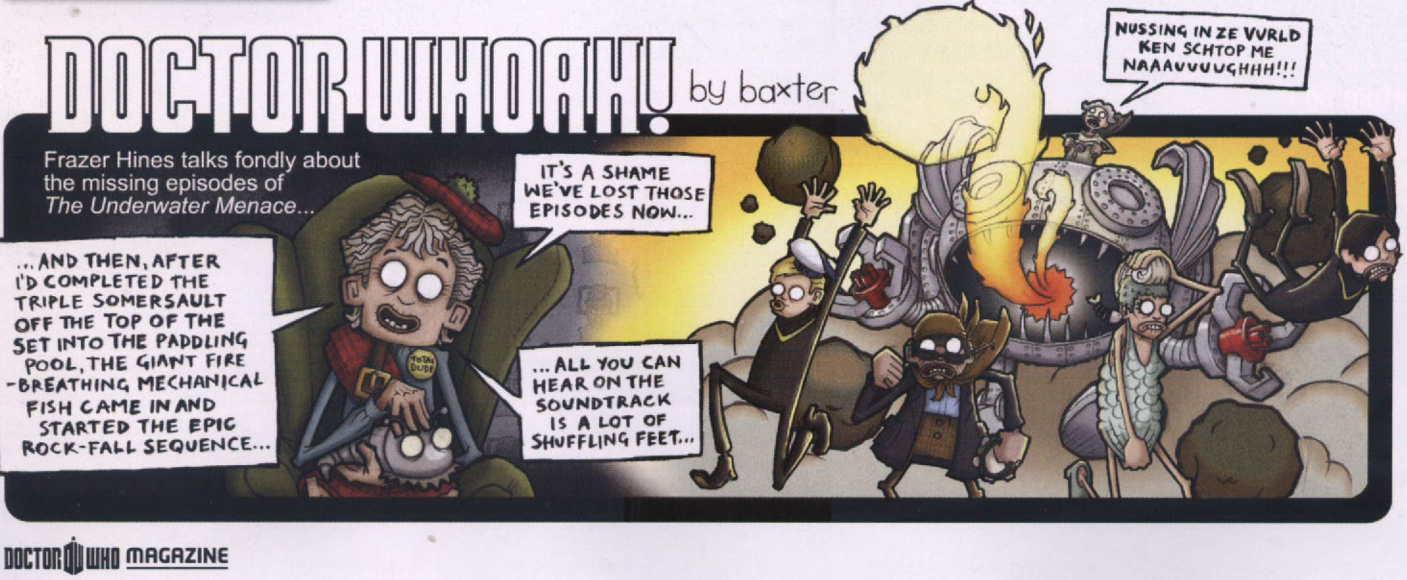
The art from Martin Geraghty was so fantastic that I could imagine the episode on TV. Well done to all the team behind this amazing work of art and I hope this standard of comic strip stays. I'm very much looking forward to buying the book with all the stories in – I'm sure it will be amazing.

SAMUEL AHMED (12) EMAIL

Samuel's letter wins him a copy of the new Fourth Doctor and Leela audio adventure starring Tom Baker and Louise Jameson, *Destination: Nerva*, out this month from Big Finish priced £14.99.

FORWARD THINKING

I've just read *A Battle of Wits* in **DWM** 441. Surely the answer to the 50th anniversary multi-Doctor over-crowding dilemma is this: Have *Parting of the Ways*-esque TARDIS projections of the first seven Doctors, maybe laying clues or pointers for the Doctor's companions. They could appear throughout the entire 2013 series as a bit of an arc. Archive footage could be used so they don't look any older, but Tom, Peter,


DOCTOR WHOAH! by baxter
Frazer Hines talks fondly about the missing episodes of The Underwater Menace...
IT'S A SHAME WE'VE LOST THOSE EPISODES NOW...
...AND THEN, AFTER I'D COMPLETED THE TRIPLE SOMERSAULT OFF THE TOP OF THE SET INTO THE PADDLING POOL, THE GIANT FIRE-BREATHING MECHANICAL FISH CAME IN AND STARTED THE EPIC ROCK-FALL SEQUENCE...
...ALL YOU CAN HEAR ON THE SOUNDTRACK IS A LOT OF SHUFFLING FEET...
NUSSING IN ZE VVRLD KEN SCHTOP ME NAAAVVUUUGHHH!!!

SEND YOUR LETTERS TO... Galaxy Forum, *Doctor Who Magazine*, Brockbourne House, Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to Twitter and tweet us at www.twitter.com/dwmtweets

Colin and Sylvester could lend their voices for new lines. I'm sure The Mill can super-impose some new mouths?

The Almost People proves you can have a good two Doctors story, so why not have Paul McGann as the other Doctor? And David Tennant could make a return as the other Tenth Doctor from *Journey's End*. But I'm sure Steven Moffat has ideas that are 20 times better!

JAMES GILL READING

Just read the most interesting debate between Hadoke and Candon. This feature gets to the very heart of conflicting fandom arguments and I find it compelling reading! On this occasion I am clearly backing Candon – I, too, would love to see Tennant and Eccleston back for the 50th birthday bash. I agree, at the very least give us one more Paul McGann adventure even if it's not on the anniversary. Let's start a 'Bring Back McGann' campaign!

CHRIS FENN EMAIL

I think Sylvester McCoy's Seventh Doctor and Paul McGann's Eighth Doctor should be brought back for the 50th anniversary. The Seventh Doctor is, in my opinion, massively overlooked. Give him one final proper outing with today's special effects and production.

As for McGann, if any Doctor should have an outing again, it has to be him. His Doctor never had a TV series of his own, and so deserves the chance to shine on television once more.

CHRISSY BOY HULL

The Seventh Doctor overlooked?

Thanks to Toby Hadoke, I have changed my mind about wanting a multi-Doctor story. A far better idea, as has already been mentioned in **DWM**, would be for the BBC to instead show a classic story from each Doctor, as BBC2 did for the 1981 repeat season *The Five Faces of Doctor Who*. That way, we'd get to see the actual actors doing their version of the Doctor, when they were at their best. Anything else would be a poor copy. The show doesn't deserve that.

ANDREW CUMMINS EMAIL

How about revisiting an existing story of each of the previous Doctors, similar to how *Deep Space Nine* revisited the original *Star Trek* episode *The Trouble With Tribbles*? Although it wouldn't be new footage of the previous Doctors, it would provide an opportunity to see them in their prime once again. It would even provide a way to make sure that the first three Doctors are represented without having to recast the roles!

MARK D ROTH CALIFORNIA, USA

STATS FAN

Thank you so much for that rather lovely graph of the viewing figures in **DWM** 441's *Public Image* – I was whooping for joy... oh the life of a *Doctor Who* fan! It really did make my day!

SARAH LANE DORSET

IT MUST BE LOVE

In **DWM** 441, *Galaxy Forum* addressed the question of whether the Doctor had had any girlfriends before River Song. I was surprised that the Fourth Doctor's companion, the Time Lady Romana, wasn't mentioned in **DWM**'s answer; I mean, the Doctor pretty much *hated* his own people, especially after his exile, and yet he got on so well with her. Also, if you watch the wonderful 1979 story *City of Death* then you can clearly see that there is something going on between them. Of course, I know that Tom Baker and Lalla Ward got married and obviously loved each other, but I think that the way that they portrayed their characters on screen showed that the Doctor and Romana were in love, too.

S BEATTIE EMAIL

Just good friends...?

Although he may have had the occasional relationship with members of the opposite sex, there's only been one occasion where we've heard the Doctor declare "I love you" – and that was to that hapless, handsome hunk Craig Owens, in 2011's *Closing Time*. Though I concede, the Doctor may not have been *entirely* sincere when he said it.

DAMIEN BRIGHT WHITSTABLE

The Doctor has only one true love in his life, as we saw in *The Doctor's Wife*: the TARDIS. All the other 'girlfriends' he's had – even River Song – are short-term flings compared to he many centuries he and his Type 40 have spent together.

Furthermore, I'm not convinced that the Doctor's marriage to River is valid – after all, the Doctor was actually hiding inside a robot, it took place in a timeline that no longer exists, and – on top of that – there was no marriage registrar present!

MARY FENN EMAIL

And on that romantic bombshell, that's all for this month – see you next issue! **DWM**

ON THIS MONTH... 30 YEARS AGO

It's 1982, and DWM 61 celebrates the beginning of a new era for the magazine...

now better than ever...
DOCTOR WHO
MONTHLY
BONUS COLOUR POSTER

COVER CLANGER

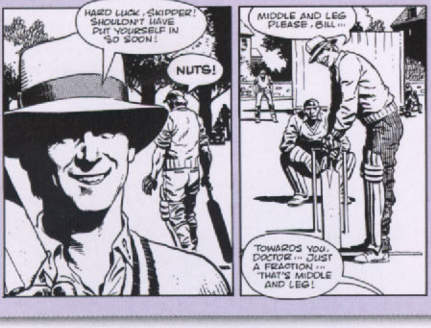
In January 1982, the youngest actor ever to play TV's favourite time traveller began his first series. 'Peter Davidson is the Doctor!' proclaimed the unfortunate typo on **DWM** 61's cover. Oops. Still, the message was clear: a new Doctor had arrived, and with him a new era for the 'now better than ever' **DWM** – proud winner of the *Eagle* Award for Best Comic Magazine!

TIME AND TIDE

Inside the mag, the Fifth Doctor made his comic strip début in the first part of *The Tides of Time*. Written by Steve Parkhouse and illustrated by Dave Gibbons, this epic adventure, featuring Time Lords, demons, cricket and, er, a giant rubber duckie, would become one of the best-loved *Doctor Who* strips of all time.

NOW IN COLOUR!

One of the improvements to the mag was the introduction of regular colour pages, beginning in Issue 61 with a pull-out poster. Addressing readers on the *Doctor Who Letters* page, editor Alan McKenzie wrote, 'We promised you big changes in **Doctor Who Monthly**, and I think we have lived up to our promise. As Peter Davison steps into the Doctor's shoes for the new season we plan to take the monthly in new directions. The centre-spread colour pages will be a regular feature. Sometimes we will use the extra colour for pinups and sometimes for articles with colour pictures. And as always, we value your views and opinions. After all, it is *your* magazine...' Noble sentiments that still hold true today.


HARD LUCK, SKIPPER! SHOULDN'T HAVE PUT YOURSELF IN SO SOON!
NUTS!
MIDDLE AND LEG PLEASE, BILL...
TOWARDS YOU, DOCTOR... JUST A FRACTION... THAT'S MIDDLE AND LEG!

THRILLS AND SPILLS!

'They're back! After the longest-ever gap between seasons the voyagers aboard the good ship TARDIS begin their travels anew as the nineteenth season of *Doctor Who* opens on its new twice-weekly time slot.' **DWM** 61 previewed the Fifth Doctor's first two TV stories, featuring never-before-seen photos and tantalising hints about what the new adventures might bring. *Castrovalva* 'promises to do for the arts what *Logopolis* did for the mathematical sciences!' claimed **DWM**, while *Four to Doomsday* would provide 'two weeks of thrills and spills!' The Davison years had begun...

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

The First Doctor and Vicki chat to their hosts, the Rills, via a cute little Chumbley in this clip from *Galaxy 4: Air Lock*. Visit: ***www.bbc.co.uk/doctorwho/dw/videos/p00mh15q***

Marvel as the Second Doctor works out just how bonkers Professor Zaroff is in this clip from *The Underwater Menace* Episode 2. Visit: ***www.bbc.co.uk/doctorwho/dw/videos/p00mh16b***

Ed Stradling reports from the National Film Theatre in London on the day that the existence of the recovered episodes is revealed to delighted fans. Search YouTube for: **Ed Stradling BFI**

Comedian and musician Tim Minchin gets full orchestral backing as he performs the *Doctor Who* theme at the 2011 Comedy Prom! Search YouTube for: **Tim Minchin Doctor Who Theme**

Matt Smith, Arthur Darvill and Karen Gillan are interviewed by Jo Whiley on 21 November 2011 at the launch of the latest DVD box set. Search YouTube for: **Doctor Who Westfield BBC**

LOCHS AND MONSTERS!

Robert Banks Stewart not only wrote two of the most popular Fourth Doctor stories, he also created *Shoestring* and *Bergerac*, launched *The Darling Buds of May* - and almost wrote the very first James Bond film! But we'll let *him* tell you about all of that...

Interview by **MARCUS HEARN**

Illustration: Adrian Salmon

Wherever you look there are shelves of books, including autobiographies by friends and collaborators such as Roger Moore (*The Saint*), Celia Imrie (*Bergerac*) and Nigel Hawthorne (*Jukes of Piccadilly*). Robert Banks Stewart has been a scriptwriter for more than 50 years, and his memories are a virtual encyclopedia of British television.

So it must be galling to be constantly reminded of the two *Doctor Who* stories he wrote in the mid-1970s. "Not really," he chuckles, "although it seems to follow me around. Whether I'm on a plane heading for Los Angeles or having lunch in a restaurant in Cannes I seem to meet people who want to talk to me about *Terror of the Zygons* and *The Seeds of Doom*.

"I wrote the stories for my sons really, because they were big fans of the programme. The oldest, Alex, is now a physics master at a school in the West Country. Every now and then one of the pupils will ask him if he's related to the Robert Banks Stewart who wrote *Doctor Who*. When Alex confirms that he is indeed my son the whole class is impressed. When he then points out that I also created *Shoestring* and *Bergerac* they apparently just stare at him, as if that doesn't matter at all!"

Consolation comes in the form of regular letters from BBC Worldwide. "Every so often an envelope arrives containing a nice royalty cheque from DVD sales of *The Seeds of Doom*," he says, before surprising me by revealing how much the latest one amounted to. "And just recently the BBC rang me to ask about using the Zygons and the Krynoid in a computer game."

Shoestring and *Bergerac*, two of the BBC's most successful detective series, loom larger in Robert's legend, and he is justifiably proud of having later produced *The Darling Buds of May*. Indeed it was Robert who effectively launched the stellar career of Catherine Zeta Jones by casting her in the series. "And do you know she's never called me?" he says, rolling his eyes.

Robert Banks Stewart was born in Edinburgh in 1931, and has accumulated considerable wisdom and hindsight about the industry that has employed him since the late 1950s. Before this, however, he was a journalist called Robert Stewart. And before that he was a playwright. He was just nine years old when he wrote his first production, *Possessed*.

"I wrote, directed and starred in it," he says, smiling at the memory. "My co-star was my childhood sweetheart, Eleanor. We were at Moray House, which was what you might call an experimental primary school in Edinburgh. They were particularly hot on getting children to be creative, and I'll never forget my English teacher saying, 'Well Robert, why don't you write a little play?' Apart from that I can hardly remember anything about it."

A career in journalism followed after the war and national service. "I became a news editor at a very young age. I got married at a young age too. It was the old story – I came out of the army, she got pregnant, we got married. I wrote my first adult play after my divorce, when I was 24. The couple in the neighbouring flat in Edinburgh were both members of the Scottish Coal Board's drama group. One of them said, 'You're a writer. Why don't you write a new play for us?' Well I'd written a lot of journalism by that point, but my only dramatisation had been the play I wrote when I was nine. I kept putting it off, and then one day she told me that rehearsals were due to begin a week on Monday. I told her it was coming on fine, but in fact I hadn't started yet. Typical writer. The Easter holiday weekend was coming, so I shut myself away and thrashed at the typewriter until I'd written a one-act play called *The Shadow at the Bar*. It was about the dilemma a barrister faces when he's defending a murderer. Does he really believe his client is innocent? I don't have a copy of the play anymore, but it won the Coal Board's drama award in 1955."

Robert's day job was in the world of magazines that reported on current affairs. "The biggest were *Picture Post* and *Illustrated*. They offered the novelty of pictures alongside the story. I was offered a job with *Illustrated* and spent a wonderful three years travelling around the world for them. I interviewed Pandit Nehru, I went to the Olympic Games in Melbourne in '56, I flew to America... By the end of that three years I was their chief foreign correspondent, but then all the picture magazines folded because they could no longer compete with ►

"Whether on a plane to LA or in a restaurant in Cannes, I always seem to meet people who want to talk about *Doctor Who*..."

television. I would be doing a story in Jerusalem or wherever, I'd turn a corner and blow me there was the BBC and ITN with their cameras. I would have to go back to my hotel, write my piece and then send it by telegraph. Their film would be loaded onto a plane for London and shown on television the next day, while my report wouldn't be published for about ten days."

As television gained prominence leading journalists such as Robert Kee, Fyfe Robertson and Alan Whicker deserted print to instead make documentaries. The young Robert Stewart left journalism behind altogether. "I was approached by Connery Chapel, who had been an editor of *Illustrated* but who was now an executive at the film company Rank. He invited me to Pinewood Studios, where Rank had a story department. They had several writers who would come up with extra dialogue, or primp up a script if it wasn't working. There was Bryan Forbes, who was also an actor at that time, Lukas Heller, who subsequently wrote *What Ever Happened to Baby Jane?*, and me. I can still remember handing rewritten script pages to Lauren Bacall on the set of a film called *North West Frontier*."

1959 was a watershed for Robert – it was the year he remarried, and the year his career took him into the medium that would dominate his work. "Rank decided to make *Interpol Calling*, which was their one and only filmed television series. We made 39 half hour episodes, using their contract directors. And these were famous names – Roy Baker, who had made *A Night to Remember*, and Charles Crichton, who had done *The Lavender Hill Mob*. Charles Frend, who made *The Cruel Sea*, directed an episode I wrote. I became the story editor of *Interpol Calling*, as well as one of the writers. You can imagine what a great thing it was for me."

From here, the next logical step would have been a new role as a film scriptwriter, and Robert's next break prompted the greatest 'what if' of his career. "*Interpol Calling* helped to get me a job as one of the lead writers of *Danger Man*, which starred Patrick McGoohan. I liked Paddy, but I found him to be a rather odd, eccentric guy. Because I'd written *Danger Man*, 20th Century-Fox hired me to write the screenplay for *Casino Royale*, which was going to be the first James Bond film. McGoohan was going to play Bond, and Robert Morley was going to play the villain, Le Chiffre. I met Ian Fleming very briefly in a hotel in London and he told me I could feel free with my adaptation. There had already been another script where the writer had set the story during the war; Bond was still a British agent but in this version Le Chiffre was a Nazi. I reassured Fleming that I wasn't going to do anything like that.

"The producer was a Russian called Gregory Ratoff, and I loved him. We travelled all around Europe together, going to France, Switzerland and Italy researching the treatment for the script. Gregory was going to direct the film as well, and wherever we went he would introduce me by saying, 'Zees is Robert Stewart – my writer!' I was faithful to the book, but I had to take out the big torture scene. Darryl Zanuck, the executive producer from Fox, said there was no way we could show a guy having his balls whacked with a carpet beater, so I moved it to an out of season fairground and had Bond tied to a bumper car, trying to avoid another car that had plastic explosives strapped to it."

Rank had already developed a screenplay for Fleming's *Moonraker*, and plans were afoot elsewhere to develop an original story as James Bond's cinematic debut. None of these efforts, including Robert's *Casino Royale*, would come to fruition. But at least Robert enjoyed a free holiday as part of his research.

"*Casino Royale* is all about gambling, but I'd never played roulette. Gregory took me to see Robert Morley in his dressing room at the Phoenix Theatre. He said, 'Robert, we are going to gamble.' Robert replied, 'My dear boy, I'm in this play. I only have Sunday off.' Gregory said, 'No matter.' I bought a home roulette kit from Selfridge's, and on the Saturday night some friends came over and we all played roulette. On Sunday morning Robert, Gregory and I were taken to a little airport in Manston, Kent. A private plane was waiting to take us to Belgium. As we got off the plane Gregory handed us a brown envelope each. Inside each envelope was £200 – an awful lot of money in 1960. He told us to take the money to the casino and have fun. So we did. Robert lost almost every penny of his, but I did rather better. A 33-1 chance came up, and then came up over and over again. The next thing I knew I was handed a speckled chip worth £1000. Robert Morley sat beside me and urged me to gamble it. I'll never forget his face as he urged me to, 'Go on! Go on!' I very casually threw it down on this number, and I lost, of course. Boy, did I get it from my wife when I got back to London. 'You threw away £1000?' she said. 'You are out of your f***ing mind!'

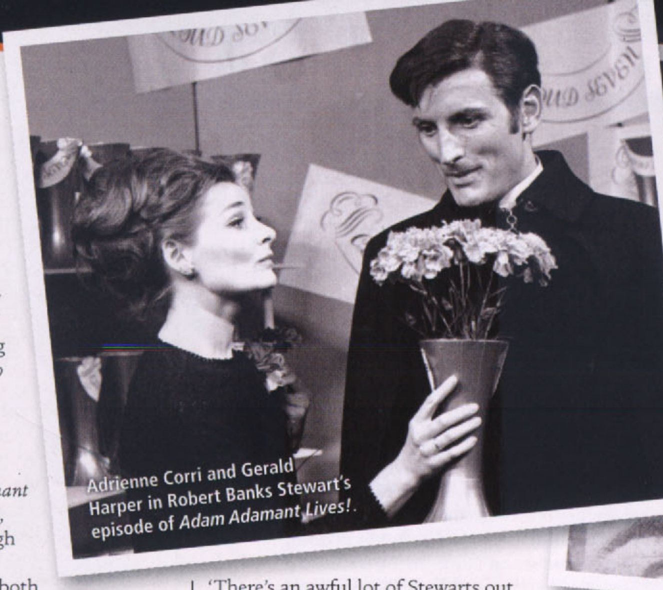
"Sadly Gregory developed leukaemia all of a sudden and died in Zurich later that year. The film didn't happen, but I really tried to salvage it. I took the screenplay to my agent, Chris Mann, and asked him to offer it around. I said, 'Go to anybody and tell them they'll make a fortune if they produce the first Bond.' They wouldn't bloody listen to me. Then *Dr No* came along a few years later and I sat in the cinema, groaning. It starred Sean Connery, who was brilliant. I knew him better as Tom, or 'Big Tam', from when we were teenagers. He was a pool attendant in Portabello in Edinburgh."

Although he missed out on the James Bond juggernaut, Robert's career as a television writer was flourishing. He was one of only a handful of names in the industry who could flit between rival independent television companies, and in 1963 became the story editor of ABC's *Armchair Theatre*. He arrived shortly before ABC executive Sydney

> **"I was familiar with *Doctor Who*... I used to play golf with Patrick Troughton."**

The Avengers: Quick-Quick Slow Death.

Roger Moore in *The Saint* and (left) Patrick McGoohan in *Danger Man*.


Adrienne Corri and Gerald Harper in Robert Banks Stewart's episode of *Adam Adamant Lives!*.

Jeremy Wilkin in *Undermind*.

Newman left. Verity Lambert would follow her former boss to the BBC, and together they would establish *Doctor Who*. "I didn't know Sydney awfully well," says Robert. "People who knew him better than me would say that he wasn't really very creative, that he was a very bombastic Canadian, a front of the house salesman. But, having said that, the idea of *Doctor Who* came from him and Donald Wilson, didn't it? I worked for Donald Wilson on *Dr Finlay's Casebook*. And for Verity I later wrote an episode of *Adam Adamant Lives!*. It starred Adrienne Corri, whom I had known in Edinburgh when she was still at school. Adrienne and Hannah Gordon both went to school on the same tram car and I used to lust after both of them when I was 14 or 15."

The names of half-remembered television series continue to tumble out and I make the first of several remarks about Robert's prolific work rate. "I don't know how I found the time for it all," he says. "I must have been writing a different script every week. Lucky me! There were a bunch of us who liked writing thrillers in the days before you were expected to incorporate social messages about drugs and all that stuff. There weren't many of us, and I think it helped if you had a knowledge of film."

1963 was also the year that Robert co-created *The Human Jungle*, a filmed television series starring Herbert Lom as a Harley Street psychiatrist. "We didn't get any royalties, but we were rewarded with work! We were each commissioned for something like four scripts in the first series, and more scripts in the second series."

Robert signed with Beryl Vertue, now the mother-in-law of *Doctor Who* showrunner Steven Moffat, but in 1963 one of the leading agents at Associated London Scripts. Beryl had plans for her new client and called him into her office. "When I started out writing *Danger Man* and those other TV shows all those years ago I was credited as Robert Stewart. Beryl said, 'There's an awful lot of Stewarts out there. There's Bruce Stewart, Robb Stewart, William G Stewart... Have you got another name?' I told her I did have another name – Banks. She said, 'Robert Banks Stewart...' just to see how it sounded. 'Oh come on Beryl,' I said. She looked at me inquisitively and said, 'Robert Louis Stevenson?' 'All right,' I said. 'No argument!'"

Another client of Associated London Scripts was Terry Nation, who made a profound impact on the first series of *Doctor Who*. "Terry Nation really cleaned up with the Daleks," says Robert. "At one point Beryl's office turned into a toy shop – you couldn't get in without tripping over Daleks. Remember those Daleks that children could sit inside? You used to see them outside supermarkets. If you put a coin in the slot they'd move around. Beryl had a couple of those in her office. There were board games, models, you name it.

"Terry made a fortune. He bought a country mansion with a swimming pool and a cottage for his in-laws. I went to see him at his place, and his study was like something out of a stately bloody home. I didn't like him. I thought he was a very bumptious guy. He had some good ideas but he used to recycle stuff. There was probably some envy in my thinking at the time, because he made such a lot of money."

In late 1964 Robert became one of the establishing writers on the fourth series of ABC's *The Avengers*, which introduced Diana Rigg alongside the ubiquitous Patrick Macnee. Robert's scripts, *The Master Minds* and *Quick-Quick Slow Death*, effortlessly captured the show's camp jocularity. "Brian Clemens asked me to do *The Avengers*," says Robert. "He knew me from *Interpol Calling*. Richard Harris, Roger Marshall and I came in as writers with the Diana Rigg episodes, which were the first ones shot entirely on film. Both Patrick Macnee and Diana Rigg were marvellous."

Robert stayed at ABC to create the science-fiction series *Undermind*, which made its début in May 1965. "It was a bit of a daft idea," he says, as if to apologise for a series that very few people have seen since its original broadcast. "It starred Jeremy Kemp and Jeremy Wilkin. Jeremy Kemp played the villain, and he was being directed from outer space. Nobody suspected him, and that was why it was called *Undermind*. I was the story editor and we had some very good writers, including Robert Holmes. That was the first time I worked with Bob."

During the late 1960s television shifted away from fantasy subjects towards more realistic fare. As *The Avengers* floundered Robert contributed scripts to the harder-edged *Public Eye*, *Callan* and *Special Branch*. In the early 1970s he worked on the Dutch-based detective series *Van der Valk*, selecting the famous theme tune that became a hit for the Simon Park Orchestra under the title *Eye Level*.

The move towards greater realism continued with *The Sweeney*, a series whose boozing, brawling coppers consigned their more genteel predecessors to history. Robert adapted to the new style with ease, contributing the episode *Contact Breaker*.

In 1974, almost a decade after his last dabbling in science-fiction, Robert received a phone call from the *Doctor Who* production office. "I was familiar with *Doctor Who* because my sons watched it," he says. "In fact Patrick Troughton lived just around the corner from us in Kew. We used to play golf together. He was very charming once you got to know him, but he could be very cryptic. His sons, David and Michael, were actors, and I thought I'd congratulate Pat on their success. We were trudging around the golf course one day and I said to him, 'Pat, you must be very proud that they're doing so well.' He looked at me with that face of his and joked, 'I'm not interested. *I* want the work!' He was that kind of guy. I remember he led a double life – he had a family in Kew and a family in Barnes.

"Anyway, I got a call from Bob Holmes. Bob was now the story editor of *Doctor Who*, and Philip ►

Hinchcliffe was the producer. Philip had been in the story department of ATV, and had moved to the BBC to take over *Doctor Who* from Barry Letts. "I don't think I'd met Philip before, but of course I remembered Bob from *Undermind*. In fact I'd known him very slightly in the 50s; when I was a feature writer on *Illustrated* Bob worked as a sub editor on a magazine called *John Bull*. Prior to that he'd been in the police force but had ambitions to be a writer.

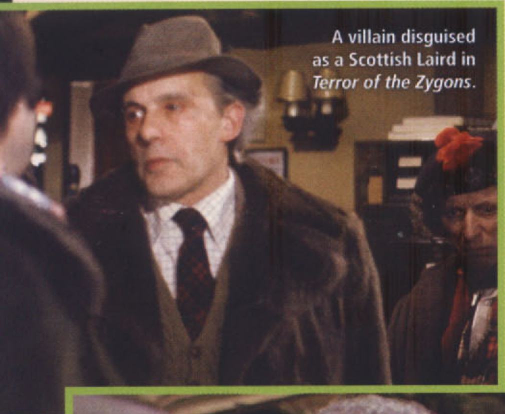
"I went to meet Bob and Philip and I was upfront with them. I said, 'I'm not very good at outer space stuff. I know I did *Undermind*, but that had an ordinary setting.' I reminded them that over the years there had been quite a few episodes of *Doctor Who* that had been set on Earth, and said that I would be much happier if I could write one of them.

"I came up with a story called *The Secret of Loch Ness*. Everybody says the Loch Ness Monster exists, but nobody's actually come up with any evidence. What if the creature actually belonged to an alien race? Then I came up with the idea that between Loch Ness and the sea there was a sump, into which the monster could go out into the North Sea. This all emerged in conversation with Philip and Bob and we'd beat it around. And then I said, 'Hey, supposing the villain is from outer space but is disguised as a Scottish laird? From that, we decided he had to have his foot soldiers, and that's where the Zygons came from."

Robert has fond memories of the cast, and pauses as he recalls the late Elisabeth Sladen, who played Sarah Jane Smith. "Poor Elisabeth," he says. "She was such a lovely girl."

The story was transmitted from August to September 1975 under the title *Terror of the Zygons*. The new name was chosen by Philip Hinchcliffe because he wanted to draw attention away from what he considered to be the poor special effects work on the Loch Ness Monster. It's therefore surprising to learn that Robert's major reservation about the story is over the Zygons, the design of which is generally considered to be one of *Doctor Who*'s greatest triumphs.

"Really?" asks Robert, slightly incredulous. "They were a bit like shrimps, weren't they?"



A villain disguised as a Scottish Laird in *Terror of the Zygons*.

One of the highlights for Robert was the chance to work with director Douglas Camfield. "Dougie was a supremely good film director, and there was a sense of rhythm to his work. He asked for the Earth, and really stretched the people he worked with. He was without doubt the best director of *Doctor Who* at that time – way ahead of all the others. He could have gone on to direct feature films like Martin Campbell, who I later introduced to the BBC on *Shoestring*. Martin went on to do *Edge of Darkness*, and then to Hollywood."

Just ten days after the fourth and final episode of *Terror of the Zygons* was transmitted Robert received the formal commission for a six-part adventure. "Bob said, 'Come on, let's do another one.' I came back to him with the same thing – I said I'd be better at doing one that was set on Earth. In my framework I had this idea that a multi-millionaire might buy old masters, and that wealthy people might spend a fortune on eggs from eagles' nests. So what about a madman who's got his own Kew Gardens? Of course I lived in Kew at the time, so that may have been where the inspiration for Harrison Chase came from.

"Long afterwards people asked me if I borrowed the idea from *The Day of the Triffids*, and I didn't really. It began with the idea of a rich man who could buy the world if he wanted, so became obsessed with the idea of owning something unique – in this case, the pod that is discovered in the Antarctic."

Over the autumn of 1975 writer and story editor thrashed out the idea that became *The Seeds of Doom*. "During that era, Bob was the engine room of *Doctor Who*. He was a terrific story editor who let you do the creation. Then you'd have a meeting with him where he'd say, 'Well, suppose this happened next,' or 'Why don't we try this here,' and so on. He was great on names – I think he came up with the name 'Krynoid' for the actual alien.

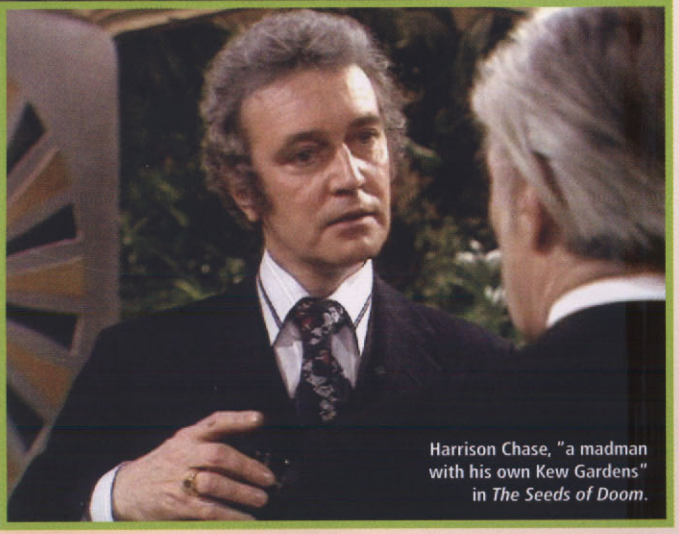
"He was a very quiet, self-effacing man. He was a bit like a detective inspector – it's as though he was still a policeman. He always wore a suit, even at a time when it wasn't obligatory anymore and people were coming to work wearing t-shirts."

Douglas Camfield returned to *Doctor Who* for the last time to direct the serial, which ended the thirteenth series in early 1976. Now regarded as one of the all-time greats of *Doctor Who*, *The Seeds of Doom* attracted controversy at the time with moral guardian Mary Whitehouse criticising Part One and the production office receiving several letters of complaint.

"I was conscious of the supposed horror element and that's partly why I introduced the character of Amelia Ducat, the eccentric old lady who was played by Sylvia Coleridge. I think she came from a book of plant illustrations I was looking through while I was writing the script. She was a bit of light relief, like something from an Ealing comedy."

Sarah and the Doctor indulge in some extreme gardening in *The Seeds of Doom*.

"People asked me if I borrowed the idea from *The Day of the Triffids* – but I didn't really!"



Harrison Chase, "a madman with his own Kew Gardens" in *The Seeds of Doom*.

Terror of the Zygons and *The Seeds of Doom* are two of *Doctor Who*'s best-loved serials, but I put it to Robert that they both betray a certain unfamiliarity with the show's format. The latter in particular casts the Doctor in the role of an investigator hired by the World Ecology Bureau. He even leaves the TARDIS behind to visit Antarctica, the scene of the crime, in a helicopter. Here was the Doctor re-imagined as some kind of intergalactic private detective.

"I'd never considered that, but I think you're right," says Robert. "I always liked to introduce an element of investigation. Years later I did a similar thing when I produced *Lovejoy*. I didn't create or write the series, but it struck me that it was possible to use the world of antiques as the backdrop for a thriller."

In May 1976 Holmes came back for more, and commissioned a third Robert Banks Stewart story – *The Foe from the Future*. Robert delivered a story outline for five of the six episodes, proposing an epic adventure which begins with Hammer horror-style hauntings in Devon before dramatically shifting to a nightmarish future where the Earth is ravaged by a plague of giant locusts from another planet. Leading the evacuation of mankind is Jalnik, a scientist who seeks refuge by travelling back to England's past. Unfortunately Jalnik's unreliable time travel technology has horrifying side-effects, and it soon transpires that he has a murderous ulterior motive.

The Foe from the Future was intended to form the climax of *Doctor Who*'s fourteenth series in 1977. It was never produced, although the time-travelling war criminal and the scene where his mask is torn away to reveal the consequences of his experiments

would survive in the story's replacement, *The Talons of Weng-Chiang*.

Robert hadn't seen his *Foe from the Future* outline until I reunited him with a copy some 35 years after he wrote it. "My first reaction was that I recognised my typewriter from all those years ago!" he says. "But once I got into it I realised that the first three episodes were very much my kind of thing. The characters - especially the vicar and the little boy - seemed familiar from my style, and so was the setting in Devon. I remember saying to Bob that it would be good to ground it somewhere like Cornwall or Devon before we went into the future and the story turned into something much bigger and nastier. So you've only got to read the first two or three pages to see that I was writing a sort of a thriller, before taking the story off into what was hopefully an unexpected direction.

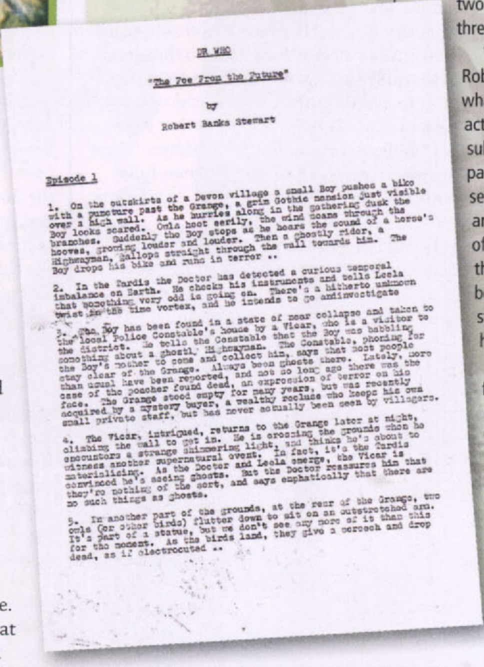
"The problem with *The Foe from the Future* was simply that I became committed elsewhere. Verity Lambert was head of drama at Thames at the time. She rang me and asked me if I would be interested in producing *Rooms*, which was their afternoon soap opera. We did two episodes a week and I worked on it for a year.

"*The Foe from the Future* was going to be Philip Hinchcliffe's swansong on *Doctor Who*, but when I was no longer free to write the scripts I think he asked Bob to put it to one side and write something himself. And that's how Bob came to write *The Talons of Weng-Chiang*. Bob deserved the commission, and he deserved the accolade. They spent a lot of money on it and got some marvellous actors like Christopher Benjamin. I thought it was excellent."

So how did he feel about Holmes recycling certain elements of *The Foe from the Future* for his own story? "I was never for a minute bothered that Bob had done that, because it would have been perfectly clear by that point that *The Foe from the Future* wasn't going to be made. I had been paid for the outline, so they were free to use it. There's absolutely no way that Bob Holmes would just have taken something without permission. We had probably concocted most of the story together anyway. Bob and I were friends, and a few years later he became my story editor on the first series of *Shoestring*. Later he worked on *Bergerac*."

After he completed work on *Rooms*, Robert was invited back to the BBC. Philip Hinchcliffe recommended he should take over from him as the producer of *Target*, a police drama that had quickly earned a reputation for being the most violent show on television. "I decided to recast it, take down the violence and pull it away from the *Sweeney* style," he remembers. "Two weeks later Graeme MacDonald, the head of drama, came into my office and told me they were going to scrap it altogether. 'What would you like to do instead?' Once I'd got over the shock I told him I thought we should be doing a programme in the style of American private eye shows like *The Rockford Files*. I told him I was sure we could make something as good as that. He said, 'You're on.'

"So I went home and tried to come up with a background for this detective. I thought at one point that he could work for the Citizens' Advice Bureau, but then I heard a radio programme which I think was about servicing a car. I suddenly thought of a private eye who gets signed up by a radio station. I decided to call him Shoestring, ►



DR WHO

"The Foe From the Future"

by

Robert Banks Stewart

Episode 1

1. On the outskirts of a Devon village a small Boy pushes a bike with a puncture past the Grange, a grim Gothic mansion just visible over a high wall. As he hurries along in the gathering dusk the Boy looks scared. Owls hoot eerily, the wind moans through the branches. Suddenly the Boy stops as he hears the sound of a horse's hooves, growing louder and louder. Then a ghostly rider, a Highwayman, gallops straight through the wall towards him. The Boy drops his bike and runs in terror ..

2. In the Tardis the Doctor has detected a curious temporal imbalance on Earth. He checks his instruments and tells Leela that something very odd is going on. There's a hitherto unknown twist in the time vortex, and he intends to go andinvestigate

3. The Boy has been found in a state of near collapse and taken to the local Police Constable's house by a Vicar, who is a visitor to the district. He tells the Constable that the Boy was babbling something about a ghostly Highwayman. The Constable, phoning for the Boy's mother to come and collect him, says that most people stay clear of the Grange. Always been ghosts there. Lately, more than usual have been reported, and not so long ago there was the case of the poacher found dead, an expression of terror on his face. The Grange stood empty for many years, but was recently acquired by a mystery buyer, a wealthy recluse who keeps his own small private staff, but has never actually been seen by villagers.

4. The Vicar, intrigued, returns to the Grange later at night, climbing the wall to get in. He is crossing the grounds when he encounters a strange shimmering light, and thinks he's about to witness another supernatural event. In fact, it's the Tardis materialising. As the Doctor and Leela emerge, the Vicar is convinced he's seeing ghosts. But the Doctor reassures him that they're nothing of the sort, and says emphatically that there are no such things as ghosts.

5. In another part of the grounds, at the rear of the Grange, two owls (or other birds) flutter down to sit on an outstretched arm. It's part of a statue, but we don't see any more of it than this for the moment. As the birds land, they give a screech and drop dead, as if electrocuted ..

BACK TO THE FUTURE

DOCTOR WHO
THE LOST STORIES
FOUND AT LAST...
TOM BAKER & LOUISE JAMESON IN
THE FOE FROM THE FUTURE
DISC ONE
BY ROBERT BANKS STEWART & JOHN DORNEY
FULL CAST AUDIO DRAMA

The new audio production of *The Foe from the Future* has been scripted by John Dorney, who is clearly a big fan of Robert Banks Stewart. "I adore both *Terror of the Zygons* and *The Seeds of Doom*," he says with unbridled enthusiasm. "All the characters in *The Seeds of Doom* are very strong. Along with Robert Holmes and Chris Boucher I think Robert Banks Stewart was one of the best character writers of *Doctor Who*."

As well as being good at devising strong characters, John identifies another distinguishing element of Robert's *Doctor Who* stories. "The monster isn't the driving force in the same sense that the Daleks are in Terry Nation's scripts. In *The Seeds of Doom* the Krynoid is essentially just a big weapon wielded by a lunatic, which brings the story closer to the territory of *The Avengers* or those other great adventure series."

Robert's *Doctor Who* stories were always ambitious given the show's limited budget. The Skarasen and the Krynoid stretched the special effects department to the limit, and *The Foe from the Future* would have proved even more challenging. "At least there was just one Skarasen, and in *The Seeds of Doom* there was ultimately just one Krynoid," says John. "In *The Foe from the Future* there are loads of giant locust creatures. And there are different locations, from the England of today to an England in the future. One of my favourite bits of the storyline is where the aliens eat a small village, which Robert reassuringly specifies should be realised with a model. On audio you can take these enormous ideas and do them effectively.

"The story is six episodes long and you have to make sure the story is big enough for that. I think making a story bigger is the best way to fill the time, as opposed to throwing issues at the Doctor. You could argue that *The Talons of Weng-Chiang* is six episodes because Greel leaves his bag at home! When you take a story somewhere different you can add new characters who push the story in a new direction."

How does Robert's storyline tackle the thorny problem of maintaining momentum across six episodes? "He does it in much the same way as *The Seeds of Doom* – there's a division between the first two episodes and the latter four and they're almost self-contained stories. But in this case I think Robert finessed the lines a bit more. The cliffhanger he leaves you with at the end of the fifth episode implies that the story is coming back full circle, so the final episode goes somewhere different again. I think that gives you a nice shape to it, because it means the whole story reflects the three-act structure – act one is the first two episodes, act two is the next three and act three is the final episode.

"The storyline looks like Robert trying to figure out what he wanted the story to actually be about – he has subsequently talked about parts of the story that I don't see in the outline, and there are bits that aren't paid off or resolved. In writing the script I wonder if I've been more faithful to that synopsis than Robert would have been himself."

Given John's admiration for Robert's work, it's not surprising that he sought to preserve as much of it as possible. "Robert's outline for the first episode runs to three pages and is brilliant. I've left it virtually untouched, only adding an extra TARDIS scene and a couple of extra characters to give people somebody to talk to. Obviously someone walking through a country glade on their own isn't going to work very well on audio.

"By the time you get to the fifth episode it's largely me. The story gradually goes from him to me, ending entirely on me because Robert didn't write a sixth episode. I've retained all the 'moments' from Robert's outline and all the cliffhangers are there, even if they're not identical in the new version. People remember *The Seeds of Doom* for being relatively violent, so in *The Foe from the Future* I wanted to make sure I killed off people in really horrible ways, as I think that's what fans will expect."

The story was recorded in September, at which point John's work was subjected to the judgement of Tom Baker. "Tom doesn't hold back," says John. "Obviously all the writers on the Fourth Doctor stories were secretly wanting to hear their scripts described as 'whippet shit' or 'literally translated from the Albanian' and I think I got both of these at different points. Which was a thrill, in a way! It makes you feel part of the era – you feel a connection to the original writers. At the same time Tom was very generous in his praise of the script. He offered some ideas of his own and they were brilliant. He'd do a take of the page and then he'd do a take of his own, and we went with whatever worked.

"It feels a like a collaboration to me, although it's slightly odd collaborating with someone you've never had any contact with. On the same basis I suppose I've previously collaborated with Barbara Clegg and Terry Nation on other scripts I've written for Big Finish. This one feels as though it's 50 per cent Robert Banks Stewart and 50 per cent me. If the story is a success I'll owe all that to him, because the material is so good. Robert's the person I most want to impress with this, and I can't wait to see what he thinks of it."

ROBERT BANKS STEWART

and everybody said, 'Don't be stupid, you can't call a series *Shoestring*. I got together with Richard Harris – I was going to produce the series and he would write the opening script. He departed almost completely from the outline, but that's Richard. He's a brilliant writer, but he finds it difficult to accept someone else's ideas. Graeme read it and said, 'Come on, this isn't what you promised me Bob.' Richard wouldn't rewrite it, so I wrote the first episode, *Private Ear*, and Douglas Camfield directed it. It was a smash hit and could have gone on for much longer but the star, Trevor Eve, didn't want to be typecast."

The series proved to be the last time Robert worked with Douglas Camfield. "Dougie and his family lived in Twickenham and we were very great friends of theirs. Sadly he had a dicky heart. One night he went to bed after a dinner party, and when his wife, Sheila, went up she found that he'd passed away. He was only in his early 50s. It was a great tragedy."

Robert's next detective drama, *Bergerac*, starred John Nettles and proved to be even more successful than *Shoestring*. The series ran for ten years from 1981. "John's a very clever actor and he's still a good friend today. I've read extraordinary things about my career on the internet, including the fact that *Bergerac* was designed to be some sort of stopgap while we waited for Trevor Eve to come back to *Shoestring*. That wasn't the case at all. *Bergerac* was a big Sunday night hit and I'm very proud of it."

Robert had been schooled in the filmed television series of the 1960s, an audacious era where characters such as the Saint tackled villains in locations all over the world – even if production of the actual series rarely strayed from Borehamwood. "Bergerac was set in Jersey, and can you imagine how difficult it would be to make that now? I'd pitch the idea and they'd mumble about the cost of flights and hotels."

Although *Shoestring* and *Bergerac* are highlights of his career, he also points to *The Darling Buds of May* as one of his subsequent successes. "I was very pleased to produce that show," he says, "especially as we got into the record books with an audience of 18 million viewers for a new series."

Robert's final credit to date was an ill-fated adaptation of *My Uncle Silas*, which starred Albert Finney across two series from 2001 to 2003. Robert is philosophical about the series' mixed reviews, and prepared to admit that his career may have come to an end. "I'd never say I've retired," he says, "I've got one or two projects out there and I've just written a novel. But I don't think I could write anything on spec anymore. I must have had that urge in abundance when I was younger, but I've lost it now. It's probably due to my age and my health."

Does this leave any unrealised ambitions? "I'd say no."

Magnus Greel – a slightly different 'foe from the future' in 1977's *The Talons of Weng-Chiang*.

> **"What I've seen of recent *Who* has been very good. The writing is beautiful..."**

And after all this time there are still frequent reminders of *Doctor Who*, not least in the shape of the series' successful comeback. "What I've seen has been very good," he considers. "I didn't think Chris Eccleston was right for it, but in terms of the production and a lot of the writing I think it's beautiful. My only quibble is that some of the ideas are not really correct for children. There is a soap opera element – for example when Billie Piper's character had that awful mother – and some of it seems to be aimed at adults."

I gently remind him that the compost machine scenes in *The Seeds of Doom* are frequently cited as an example of the violence that terrified younger viewers in the 1970s.

"Oh don't say that," he interjects, waving his hand dismissively. "Hiding behind the sofa was all part of the fun. You had to make it horrible and sinister so the children would quiver with anxiety at the prospect of the Doctor or Sarah being thrown in. There is a way of doing that that doesn't have to be disturbing. But there have been scenes in the recent episodes where I've thought, Oh come on – you're not thinking about young children here. You've got to remember that you're also aiming to entertain children from the age of seven."

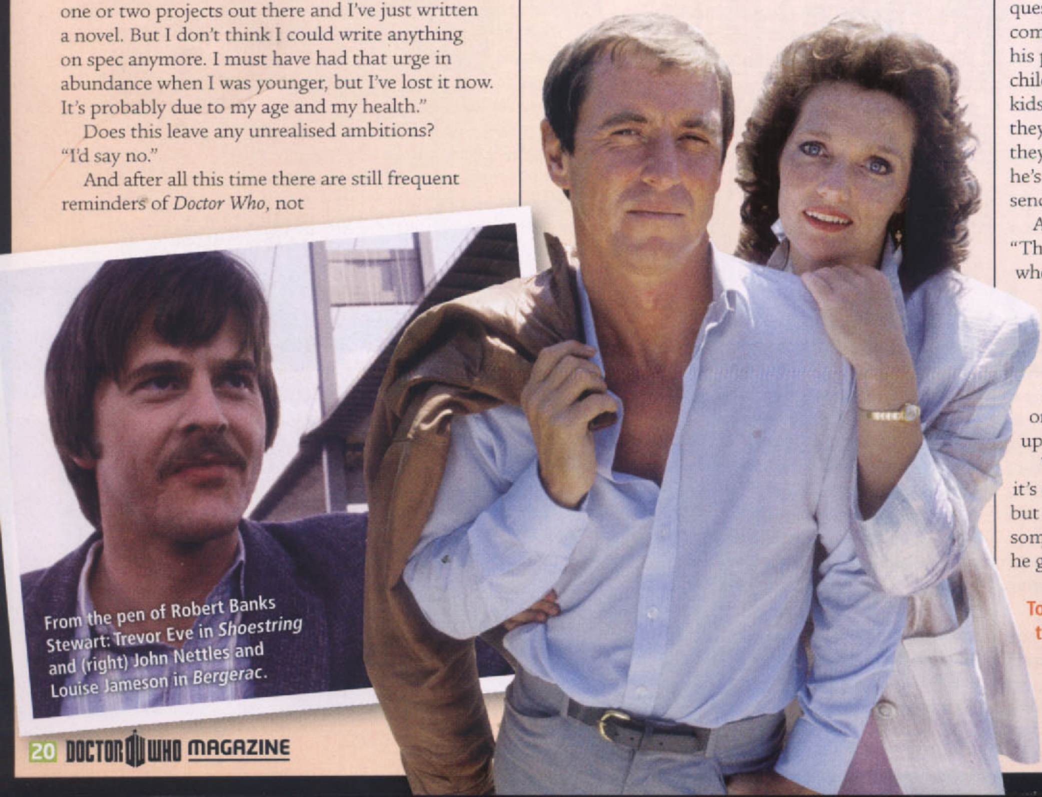
Now *Doctor Who* is back in Robert's life again, as Big Finish releases its audio adaptation of *The Foe from the Future*, starring Tom Baker as the Doctor and Louise Jameson as Leela. Robert's outline has been scripted by John Dorney. "I thought John was entitled to free reign, and he's completed the story," says Robert. "I didn't want to be looking over his shoulder. They've got a good cast – Paul Freeman is playing Jalnik, and of course Tom Baker and Louise Jameson are back. Louise was also in *Bergerac*, and I saw her recently at a charity dinner to celebrate the 30th anniversary. I asked her how she was getting on and she told me she was doing *Doc Martin*, which I thought was marvellous. And then she told me she'd just played Leela in *The Foe from the Future* for Big Finish.

"Tom was the best of the Doctors, there's no question of that. When we were recording the commentary for *The Seeds of Doom* I told him that his performance had the sort of fey quality that children loved. It's as though he was teasing the kids. I'm glad that Tom and Louise got on when they recorded *The Foe from the Future*. Apparently they had a few problems in the 70s, but she tells me he's like a different guy; he's much more mellow, and sends himself up now."

And what of the current state of television drama? "Things have changed since the 1960s and 70s, when it seemed there was a 20-strong group of writers whose names turned up on so many of the shows we've been talking about. There were lots of ongoing series, and there were lots of companies making them – as well as the BBC there was ATV, Granada, LWT, Yorkshire and so on. We now live in an age where a writer can come up with an idea and write the entire series."

While Robert admits he enjoys *Downton Abbey*, it's clear that old habits die hard. "It's very good, but I would hit Julian Fellowes over the head for some of the really terrible dialogue. For the money he gets paid I think, 'Oh come on...'" DWM

Tom Baker makes his audio début for Big Finish this month – read all about it on page 22. And to listen to the first half of Big Finish's adaptation of *The Foe from the Future* – for FREE! – turn to page 25!


From the pen of Robert Banks Stewart: Trevor Eve in *Shoestring* and (right) John Nettles and Louise Jameson in *Bergerac*.

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DESTINATION: 1977

Turning back the clock 35 years, Tom Baker has collaborated with Big Finish to produce a series of brand new audio adventures for the Fourth Doctor...

Feature by DAN TOSTEVIN

For Tom Baker, Big Finish is prepared to go to the end of the Earth.

Or, as it's also known, Wadhurst.

It's a blindingly sunny day in April 2011, and a team from the audio production company (namely executive producer Nicholas Briggs, line producer David Richardson, and actor and script editor John Dorney) has decamped from its usual West London studio to another in rural Kent, where Tom is due to make his Big Finish début.

Today's recording – for a story called *Energy of the Daleks*, which stars Tom as the Fourth Doctor and Louise Jameson as companion Leela – is the first of 18, and has been a long time coming [see box-outs], so there's an unmistakable buzz about the day's events. The studio wall is adorned with a World War Two poster from the TV episode *Victory of the Daleks*. The caterers have provided jelly babies, the Fourth Doctor's favourite foodstuff. And when David takes a photo of Tom and Louise outside the studio, it sets the internet alight. (We try it ourselves by tweeting a photo of the jelly babies, and in less than 30 seconds our message has been translated by a Spanish fansite.)

But nowhere is the excitement more concentrated than among the crew. "It's funny really," David admits, once recording has begun. "John and I were talking about this on the way down. Because we've been so busy and focused on getting it done, we haven't really allowed ourselves much time to think about what a big thing it is. It's only every so often that it hits you and you just go 'Wow!' I was 14 years old when Tom and Louise were starring in the series, so it obviously made a huge impression on my life. They were my Doctor and companion, I think. To be involved in bringing them back together – because obviously this is the first time in 33 years they've worked with each other on *Doctor Who* – is an incredible thing. I've been sitting in the

DOCTOR WHO
DESTINATION NERVA
FULL CAST AUDIO DRAMA

DOCTOR WHO
THE RENAISSANCE MAN
FULL CAST AUDIO DRAMA

DOCTOR WHO
THE WRATH OF THE ICENI
FULL CAST AUDIO DRAMA

DOCTOR WHO
ENERGY OF THE DALEKS
FULL CAST AUDIO DRAMA

DOCTOR WHO
TRAIL OF THE WHITE WORM
FULL CAST AUDIO DRAMA

The Doctor begins Leela's education in Victorian London...

Raquel Cassidy joins Tom and Louise in *Destination Nerva*.

control room listening to them do scenes together for the past hour, and you just get goosebumps. It's really special."

"The Fourth Doctor is legendary," enthuses John, "although he was before my time. I think the first thing I remember watching of his was [Tom's 1981 swansong] *Logopolis* being repeated during the *Five Faces of Doctor Who* season. But I became quite a fan of the series, and I think I'd seen *The Three Doctors* so I was aware there were other Doctors, and I was very quickly getting the books, and in Australia I remember watching *The Robots of Death* and *The Talons of Weng-Chiang*... and so I was *always* aware of the Fourth Doctor. Legendary, as I say, but less present."

"Every time I was asked about it, ever since I got the job of executive producer, I said 'Obviously I'd want to work with Tom'," recalls Nick, who's also directing the first recording and voicing the Daleks. "And when it looked like we might do some Tom Baker stuff the first time, I came out of the closet, really. About Tom Baker. Because we hadn't been doing Tom Baker stuff, I was denying the fact that I was like 12, 13, 14, 15, 16 when Tom was on. And that's a *key* period for a *Doctor Who* fan. It's when you're starting to become very aware – and it's not like my under-two-years-old son going '*Doctor Who, Doctor Who!*' every time he sees the TARDIS, it's not *that* – you start to think about the *stories*, and what's happening. And Tom was what was happening on television when I was that age. So I suddenly realised that was a huge thing for me."

Tom, perhaps sensing the nervous excitement in the atmosphere, has his own way of sorting things out: "SATSUMAS!" he bellows at one point, as he strides into the green room. "That'll cheer everyone up!" He reaches into his bag and proceeds to throw oranges at everyone present.

John is the first cast member to share a scene with Tom and Louise. "It's... inventive," he says, when we ask him to describe the experience. "You go in and Tom's being quite playful, playing around with the script and coming up with ideas. It's exciting. It's a little bit seat-of-your-pants, cos there are a few times when I've ended up thinking 'What is my actual cue now going to be?!' and you have to hope you come in at the right time, but nonetheless fun, because what he suggests is usually great. It's exciting to be a part

Performers assemble for *Energy of the Daleks* (l to r) John Dorney, Nicholas Briggs, Louise, Tom, Alex Lowe, Dan Starkey, and Mark Benton.

The cast of *The Renaissance Man* (l to r) Gareth Armstrong, Anthony Howell, Louise, Tom, and Ian McNeice.

Ella Kenion means business as Boudica in *The Wrath of the Iceni*.

"To be involved in bringing Tom and Louise back together is an incredible thing..."

DAVID RICHARDSON

of it. I realised that I'm the first person to have done a scene with him and Louise in 40-odd years, after the first scene today was just the pair of them, so..." That's got to be really exciting. "It *is* really exciting. But it's one of those things where you can't think about how exciting it is, because the moment you do, you won't be able to do it!"

And how was the writing and script editing? Did it feel different to working on a regular Big Finish script? "Yes, but it's odd," John ponders, "in that it came through when I was so busy that I missed how big it was, in a weird way. I think David asked me about doing the script editing when I was coming in to the studio a while ago – I was on my way when he texted me 'Would you be interested in script-editing the Fourth Doctor stories?', and I said 'Give me five minutes to think about it', so I could walk to the studio, pop my head round the door, and go 'YES!' That was quite cool. It's lovely to be a part of it, because you're seeing a new era unfold in front of you. When you read the scripts for the other Doctors, who you're used to seeing at Big Finish, it all seems obvious and familiar, whereas this is all new... even though it's old, if that makes sense."

"It's like when some old footballer, or some old boxer, or whatever it is, is brought out of retirement," Tom Baker declares, "and I'm remembering my heyday. This is actually taking me back. If I was an ice-skater or something like that, I wouldn't be able to do that anymore, but an old actor can come back to a role and suddenly it's fun and vital and one meets one or two old colleagues who one loves to be with. One is revitalised. Only actors can do that. And singers can do it, I suppose."

One of the reasons he's back, it seems, is because he's aware of what it means to the fans. "There's a huge sympathetic market of people – I mean, the people who watched me are now very middle-aged, aren't they, they've all got children of their own, because I finished 32 years ago or something like that. Isn't that incredible? My website yesterday had about 46,000 hits in one day when I wrote a piece about Elisabeth Sladen." How important is the opinion of those people? "Oh, vital, *vital*. We are the creation of the fans. We do the best we can, and then it's up to the fans. The negative reaction of fans ends careers, and the positive reaction, when the fans take you to them, they have created you. It's their approval that makes us go on and on and on. It's really rather like trading a shop."

We wonder what it's like to be working with Louise Jameson again. "She works so hard," Tom exclaims. "She still does theatre, which is the hardest of all, because it means going out every night, it means going away from home, it means touring. Travel of any kind, now, is largely a nightmare, isn't it? Even if you've got a marvellous car. That's why I don't go anywhere. People ask me to come to Australia or America – they offer to send me *ships*! – but travel is not now the glamour that it was..." He's off: a lengthy tangent about airport staff follows. "With Louise it's no effort at all," he says, suddenly back on topic. "You mustn't try. When you have to strive for something like that, it's always rather stressful. As long as someone's guiding me and getting the sense of what I'm saying, and getting the jokes, I'm okay."

"It was like clicking right back," says Louise. "'Oh, my dear, do you think we could just change this?', and all that. And reining him in ever so slightly so he doesn't get too carried away! But he does have an amazingly inventive imagination, Tom, and he also has a terrific... I mean, within five minutes, before the recording even started, we were talking about metaphysical poetry: 'Of course it's not really to do with comprehension,' he said, 'it's to do with musicality and simple use of language'. It was like picking up from where we left off, except now we're really getting on!"

HISTORY IN THE MAKING

DOCTOR WHO
THE SIRENS OF TIME

APRIL 1999 Big Finish announces that it has the license to produce official *Doctor Who* audio drama, and has secured three of the five surviving Doctors – the Fifth (Peter Davison), Sixth (Colin Baker), and Seventh (Sylvester McCoy) – to appear in monthly releases as of July. '[We] are also keen,' says the first press release, 'to work with Tom Baker and Paul McGann.'

MAY 2000 It's announced that McGann has joined the roster: he débuts the following January. Tom Baker has been sent sample scripts, but is unimpressed, and is now the only living Doctor not involved with Big Finish.

JUNE 2009 After working with Tom on several *Doctor Who* audiobooks, AudioGO announces the 'Nest Cottage' adventures – brand new multi-voice audio plays in which Tom reprises the Fourth Doctor, beginning in September. Asked by fans whether he'd reconsider working with Big Finish, Tom is no longer dismissive, and his former co-star and Big Finish veteran Louise Jameson emails him: "I tried to persuade Tom it might be a job worth doing," she recalls. "I said what a fabulous work ethic, creative ethic they have: 'I love working for Big Finish, the scripts are good, the atmosphere is always very gentle and very easy, and they allow for discussion'."

FEBRUARY 2010 Louise's words worked. In an online interview, Tom suggests he's willing to consider working with Big Finish. Hearing Tom's openness to the suggestion, Nicholas Briggs drops the actor a line.

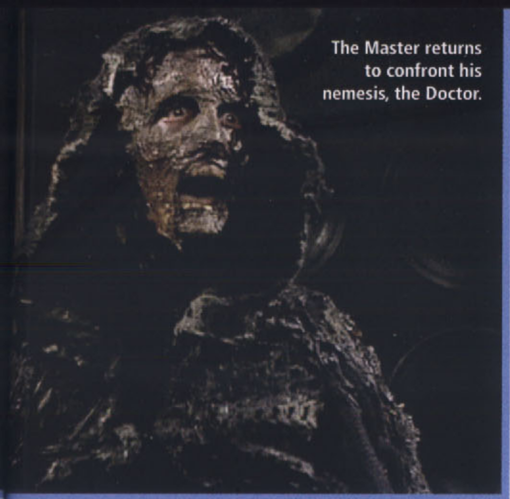
MARCH 2010 Rumours abound, and Nick is forced to make a statement. "Tom and I have been communicating about possible projects," he writes. "[Companion actors] Lis Sladen, Louise Jameson, and Nicholas Courtney have also expressed an interest in being involved, but no storylines have been written."

JANUARY 2011 Nick visits Tom at his home. 'It was great to meet you,' Tom writes, in an email later that day. 'I am certain we can work very happily together.' Nick's pleased too: "I sincerely felt that had we taken a microphone with us, Tom would have started there and then," he jokes.

FEBRUARY 2011 Although negotiations are still ongoing, Tom's clearly on board, so stories are developed for him and Lis Sladen – but have to be abandoned and reworked for Leela after Lis quietly drops out due to her unspoken illness.

MARCH 2011 Confirmation at last: after a wait of more than a decade, Tom is to appear in 18 CDs' worth of new audio adventures with Big Finish. "As a small child," writes Big Finish boss Jason Haigh-Ellery, "I remember how charismatic and engaging his performance was each Saturday tea time, and we are all looking forward to recreating that era again." Recordings begin the following month.

DOCTOR WHO
THE LOST STORIES
TWO
THE FOURTH DOCTOR BOX SET



The Master returns to confront his nemesis, the Doctor.

> **"People never expect me to say anything sensible – so of course I never *do* say anything sensible."**
>
> **TOM BAKER**

Like the production team, Louise is finding today incredibly exciting. "I never thought it would happen," she giggles, still slightly stunned. "And also I know it's something the fans will absolutely adore. Someone said they'd had 40 comments in the first minute on that photo of us or something? My friend Matt just contacted me and said 'Update your blog'! Everyone is so excited."

It helps that the stories are so strong. "If it's done skilfully or even perhaps marvellously well, it's wonderful the way radio can engage the imagination," says Tom, "and this kind of science-fantasy is rooted in an exquisite kind of wryness and comedy."

When we talk, the death of *Doctor Who* legend Nicholas Courtney is fresh in Tom's mind. "I had the terrible experience of being with him when he was dying," he says, before addressing your **DWM** reporter directly: "You can't imagine this, I'm an old man burbling on, but because you're young you can't conceive of the single most amazing thing in life. Young people can't conceive of it. Nature prevents you being able to imagine it. It's the awfulness of growing old and infirm. And your generation, when you're an old man, you'll be able to lie in bed with someone and say 'Hey, let's have a look at our lives', and play everything back, whereas it's only actors until recently who did that. Actors never die because the work is *there*. All my stuff is *there*. A few films and lots of telly. It confers a kind of immortality. All the great stars of the past, they've never died, it's *there*." But it's their work, isn't it, not their actual being? "We never knew them anyway. We only loved them through their performances."

Maybe, then, the famously blurred line between Tom and the Fourth Doctor is his way of letting people feel like they know him. "I never disappoint anyone," he tells us later. "People never expect me to say anything sensible, so of course I never *do* say anything sensible, because I play this benevolent fellow."

Perhaps then, working with Big Finish, expanding Tom's recorded work as the Doctor, is a way for him to cement his own longevity. (We try to suggest this, but he talks to us about dead cats and religion instead, and he's so enrapturing that we only realise long afterwards that we never got our answer.)

"It was the greatest thing ever to happen to me," he says, wistfully recalling his stint on television *Doctor Who*. "The most wonderful thing that ever happened, to have experienced that..."

A few months later, we catch up with David in London, while post-production is underway.

"It's interesting, actually," he reflects, looking back to the first recording with half a year's hindsight, "because when we started off at *Energy of the Daleks*, I was pretty excited, and it was all pretty amazing, being there as a fan. But after that, I just got on with the job.

"But then, when we came to do the *Lost Stories*, it hit me again. It felt so close to how the TV series felt. *All* our stories did, but having Tom and Lou make stories that had been planned for the TV series really reminded me how exciting it was again. And then when the edits came in... wow. I'm just so thrilled. As well as having a lot of professional pride in it, it's doing it for my fan genes."

Did the team achieve everything they'd set out to do with these stories? "Gosh," says David, "I think so, yes. We set out to make an audio series that would reflect *Doctor Who* on television in 1977 with Tom Baker and Louise Jameson, and that's what we've achieved."

Now that the team is reaching the end of the process, how would David describe having worked with the Fourth Doctor? "Amazing. Tom's been fantastic. It's been interesting how, over this first batch of recordings, it's become like a company. We've all got to know each other, we've become a family, and Tom has gone from someone who came into that first recording not knowing what to expect, to saying he really regrets the fact that he said no all these years, and hoping he can do a lot more.

"He's a unique and incredible person, and a fascinating talent. I just... I tell all my friends, actually, how amazing he is to work with. He's got the most creative mind, and he works so hard on it as well, coming to the studio he knows the script backwards, he knows them intricately and finds as much as he can in every single line.

"And the stuff that we've recorded with him," David sums up, his 14-year-old self shining through in his broad smile, "I think is *amazing*." DWM

THE NEW FOURTH DOCTOR ADVENTURES

36 new half-hour episodes of authentic 1970s *Doctor Who* featuring Tom Baker are on the way over the course of the next two years. What's in store?

THE LOST STORIES box set (January 2012)

1 **Foe from the Future**
by Robert Banks Stewart, adapted by John Dorney
2 **The Valley of Death**
by Philip Hinchcliffe, adapted by Jonathan Morris

The Fourth Doctor makes a side-step into the popular *Lost Stories* range with *The Fourth Doctor Box Set*, a lavish collection containing two adventures conceived for Tom Baker and Louise Jameson on television in the 1970s but never made, now adapted for audio.

THE LEELA SEASON (January-June 2012)

1 **Destination: Nerva** by Nicholas Briggs
2 **The Renaissance Man** by Justin Richards
3 **The Wrath of the Iceni** by John Dorney
4 **Energy of the Daleks** by Nicholas Briggs
5 **Trail of the White Worm** by Alan Barnes
6 **The Oseidon Adventure** by Alan Barnes

The range proper begins with Tom and Louise starring in a six-story original run, featuring the return of the Master (Geoffrey Beevers), Leela's first encounter with Daleks, and a historical that lacks not just monsters, but also a clear villain. "These stories are set immediately after [1977's] *The Talons of Weng-Chiang*," explains producer David Richardson. "At the start of *Talons*, the Doctor says he's showing Leela her ancestry. We've carried on from there: the Doctor is educating Leela in the history of her people, so they go to various stages in Earth's history – although not every story is *set* on Earth – and look at what led to humanity's development. It's just there to help us explore Leela a little more, it's not a driving story arc. I pitched that because I think Leela is a fantastic character. It's just so interesting to have somebody who is not technologically savvy and not 'cultured', travelling with one of the most intelligent and cultured people in the universe. They didn't always get to explore that in the TV series, and it seems like the most obvious hook, so that was our way in, to give Louise some great material."

THE ROMANA SEASON (January-July 2013)

1 **The Auntie Matter** by Jonathan Morris
2 **The Sands of Life** by Nicholas Briggs
3 **War against the Laan** by Nicholas Briggs
4 **The Justice of Jalxar** by John Dorney
5 **Phantoms of the Deep** by Jonathan Morris
6 & 7 TBA

Next year, Tom is joined by Mary Tamm as the first incarnation of Romana. "For four of the stories," David reveals, "there's actually *more* of a linking theme than there is in the Leela season, but the other three stories are more stand alone, so it's the best of both worlds really."

This season boasts the return of Jago and Litefoot, multiple K9 appearances, and the *Doctor Who* début of *Star Trek* legend Alice Krige. "And it's all set after *The Armageddon Factor* [Tamm's final television story], so the Doctor and Romana have known each other for a while and it gives us a chance for them to be more familiar. And there are elements of Romana I think the writers drifted away from, which we've reintroduced..."

HOW TO CLAIM YOUR FREE DOWNLOAD!

To coincide with this month's launch of *Doctor Who: The Lost Stories – The Fourth Doctor Box Set*, DWM brings you an exclusive free download of the first episode of Robert Banks Stewart's *The Foe from the Future*. Starring Tom Baker as the Doctor and Louise Jameson as Leela, the time travellers are drawn into strange happenings in the village of Staffham in 1977, where spectral highwaymen are stalking the area. What connection does Jalnik, the owner of the nearby Grange, have to these hauntings?

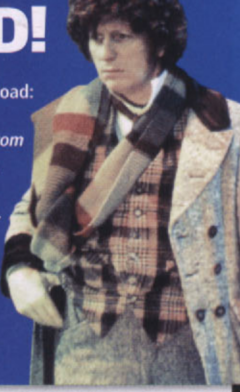
The Foe from the Future also stars *Raiders of the Lost Ark*'s Paul Freeman as Jalnik, Dan Starkey as the Highwayman and Louise Brealey as Charlotte. The story was originally slated to form part of *Doctor Who*'s thirteenth season, but Big Finish has now recreated the story, adapted for audio from the original storyline. It's presented as part of *The Fourth Doctor Box Set*, alongside another *Lost Story*, *The Valley of Death*, which was developed by former *Doctor Who* producer Philip Hinchcliffe.

The Fourth Doctor Box Set is released on 31 January, and thanks to Big Finish you can sample the first episode of *The Foe from the Future* as a free download!

To claim your free MP3 download:

- Go to *http://dwm.bigfinish.com*
- When prompted for a code, enter 1005
- Press the download button.
- The episode will then start downloading to your computer.

This offer will expire on 31 March 2012.



SPECIAL REPORT!
MISSING EPISODES FOUND!

THE MAN FR
(& THE WOMEN

Both Atlantis and the doomed planet in Galaxy 4 were presumed lost forever. But now they're back! DWM celebrates the return of both *Air Lock* and *The Underwater Menace* Episode 2 to the BBC archives.

Feature by BENJAMIN COOK

On a Sunday afternoon two weeks before Christmas, Mark Gatiss is addressing the 450-strong audience at London's *Missing Believed Wiped*, an annual event hosted by the British Film Institute (BFI), in which previously 'junked' TV material that has recently been recovered is screened. "Huge excitement to be telling you this," announces Mark, a lifelong *Doctor Who* fan and a stalwart – as both a writer and actor – of the current TV series. "As I'm sure you're aware, there are 108 episodes of *Doctor Who* tragically missing from the archives. As of today, a little dent has been made in that total..."

Between 1967 and 1974, the BBC wiped, re-used or destroyed all its original transmission videotapes of William Hartnell and Patrick Troughton's 253 episodes. This was common practice with TV programmes back then. Videotape was expensive, and foresight in short supply. Any productions that do survive are, in most cases, film copies made for foreign sales.

But miracles do happen, especially at Christmas. Mark introduces the *Missing Believed Wiped* audience to film collector Terry Burnett, a retired engineer at TVS, the ITV franchise holder in the south of England during the 1980s. "A colleague of mine down at the TVS studios, knowing I was a film buff, brought in a box of 16mm," recalls Terry. "I gave it a cursory glance, and the deal was made. Later, when I actually looked through, I found a *Doctor Who* episode." But Terry had no idea that it was a *missing* episode – *Doctor Who* isn't his area of interest – until, last summer, at a meet-up of film collectors and retired TV engineers at a Hampshire cafe, he mentioned the find, casually in conversation, to Ralph Montagu. Ralph is head of heritage at *Radio Times* magazine, and a former member of the BBC's unofficial *Doctor Who* Restoration Team that masters and restores *Doctor Who* episodes for DVD release.

"Without further ado, please roll VT," says Mark. To the delight of the *Missing Believed Wiped* audience, Terry's missing episode begins on the big screen. It's *Air Lock*, the third instalment of four-part 1965 serial *Galaxy 4*. It concerns a desperate attempts by the Drahvins, a race of cloned bad girls, to escape a barren world that is about to explode. Until now, all that had survived of *Galaxy 4* was a six-minute sequence from the first episode, *Four Hundred Dawns*, 30 seconds of which was used in BBC2's 1977 documentary *The Lively Arts: Whose Doctor Who*.

Presently, the BFI audience is twitching nervously. *Air Lock* had faded to black after just a few minutes. Is that all there is? Mark assures us

OM ATLANTIS FROM DRAHVA)

that the full episode does exists, "but time is against us," he explains. "When this slot was booked, there was only a half-hour slot for an episode." A weighty pause. "But then Terry remembered that he had *another* one."

A gasp from the BFI audience. Surely not...?

"I really don't know how I missed this one," says Terry, which gets a laugh. "Perhaps the wife disturbed my train of thought." A couple of weeks after his initial meeting with Ralph, Terry confirmed he owned a second *Doctor Who* episode. "So I made Ralph's day," he smiles. There are cheers as, moments later, the title of *The Underwater Menace* Episode 2 appears on screen. This time, the full episode, dating from 21 January 1967, is screened – for the first time in the UK in almost 45 years, and a mere 37 years after the BBC wiped its master copy. Until now, only Episode 3 of *The Underwater Menace* existed. Episode 2 is now the earliest surviving episode to feature Patrick Troughton's Second Doctor, and the earliest to feature Frazer Hines as Jamie, who joined the show in the previous serial, *The Highlanders*.

"There was a ripple when the audience realised that Frazer Hines is wearing his *Highlanders* costume," Mark tells **DWM**, after the end titles roll on the *Underwater Menace* episode, "because you think, 'It's very nearly that far back!' It's really early, which is fantastic. And Frazer Hines – very dishy!" Notably, *The Underwater Menace* prompted renowned playwright Joe Orton to write admiringly, in his diary, of Frazer's legs. "Now, if that isn't a historical document," laughs Mark, "I don't know what is."

"The missing episodes were the reason I became a diehard fan in the first place," admits Robert Shearman, writer of 2005 TV episode *Dalek*, who also attended *Missing Believed Wiped*. "To find out that those wonderful story titles and settings listed in [1972 book] *The Making of Doctor Who* were things that would always be denied to me seemed so *wrong*. It was the absence of those episodes that committed me to the show. When I was a kid, I remember praying to God, and offering him a deal: he could have five years off my life, say, if he restored the archives in full. He didn't take me up on the offer. All these years later, I'd resigned myself to the certainty that there would always be these huge patches in the body of *Doctor Who*, and the time when the show arguably was at its most exciting, still trying to find out what on Earth it was. The discovery of *two* missing episodes, almost 50 years old now, seems so remarkable and unlikely."

"It did seem a bit unreal," Ralph Montagu tells **DWM**, "because it was just so easy. I hadn't had to do much. I hadn't had to pester Terry, it hadn't involved hours of research tracking him down or anything. There are people that have put an awful lot more effort than I have into trying to track down lost episodes, and haven't, as yet, come up with anything. That's why I feel so lucky."

"The announcement that these two episodes had been found needed to make a bit of a splash," says Paul Vanezis, a former member of the Restoration Team and – with Ralph, writer Richard Molesworth, and current Restoration Team members Steve Roberts, Peter Crocker and Mark Ayres – co-conspirator in the episodes' recovery. These six men had known about the existence of *Air Lock* since July, and *The Underwater Menace* Episode 2 since September, but agreed to keep it between themselves until *Missing Believed Wiped*. "You hear these recoveries being announced, but then you have to wait months and months before you can see it. Well, what better way to avoid that criticism than to show ►

> **"108 episodes of *Doctor Who* were missing. Today a little dent has been made in that total..."**
>
> **MARK GATISS** talking at ***MISSING BELIEVED WIPED*** at the BFI

AROUND THE WORLD: AIR LOCK

The full history of *Galaxy 4's* surviving episode, from 1965 to date...

Mon 19 – Thur 22 July 1965 *Air Lock* is rehearsed by the cast.

Fri 23 July 1965 The episode is recorded in black and white on 405-line two-inch videotape in studio TC4 at BBC Television Centre between 8.30-9.45pm.

Sat 25 Sep 1965 It is shown on BBC1 at 5.50pm.

circa Sep / Oct 1965 BBC Enterprises makes a 16mm suppressed field film copy for overseas sale.*

Thur 25 Aug 1966 *Air Lock* is sent to ABC in Australia, along with the other three episodes of *Galaxy 4*.

Wed 12 Oct 1966 It is shown on ABC Perth, Australia.

Mon 24 Oct 1966 Officially listed as being sold to ABC in Australia by the BBC.

Mon 31 Oct 1966 Shown on ABC Sydney, ABC Brisbane and ABC Adelaide, all in Australia.

Tue 8 Nov 1966 Shown on ABC Canberra, Australia.

Mon 14 Nov 1966 Shown on ABC Melbourne, Australia.

circa Nov 1966 Shown on ABC Hobart, Australia.

Fri 16 Dec 1966 BBC Enterprises issues a retention order on the two-inch transmission videotape in order to make a new stored field 16mm sales print and negative in early 1967.*

Wed 16 Aug 1967 Officially listed as being sold to CBC in Barbados by the BBC.

Tue 28 Nov 1967 Shown on CBC in Barbados at 6.00pm.

circa Feb 1968 Shown by ZNBC, Kitwe in Zambia.

Tue 20 Feb 1968 Shown by ZNBC, Lusaka in Zambia at 6.10pm.

circa Mar / Apr 1968 Repeated on ABC Sydney, ABC Adelaide, ABC Melbourne, ABC Perth, ABC Hobart, ABC Canberra and ABC Brisbane in Australia.

Mon 25 Mar 1968 Officially listed as being sold to ZNBC in Zambia by the BBC.

Tue 22 Oct 1968 Officially listed as being sold to NZBC in New Zealand by the BBC.

Sun 5 Jan 1969 Shown on CHTV-3 in Christchurch, New Zealand at 5.47pm.

Fri 31 Jan 1969 The two-inch transmission master videotape is wiped by the BBC.

Sun 2 Feb 1969 Shown on WNTV-1 in Wellington, New Zealand at 5.46pm.

Sun 16 Mar 1969 Shown on AKTV-2 in Auckland, New Zealand at 5.44pm.

Sun 23 Mar 1969 Shown on DNTV-2 in Dunedin, New Zealand at 5.46pm.

Wed 12 Aug 1970 Officially listed as being sold to SLBS in Sierra Leone by the BBC.

Fri 30 Oct 1970 Shown on SLBS, Sierra Leone at 7.00pm.

Wed 20 Sep 1972 NZBC in New Zealand send their print (and those of the other three episodes of *Galaxy 4)* to RTS in Singapore at the BBC's request.

Mon 23 Oct 1972 Shown on RTS in Singapore at 6.05pm.

Mon 18 Dec 1972 Officially listed as being sold to RTS in Singapore by the BBC.

Autumn 1974 BBC Enterprises still lists *Galaxy 4* as being available for sale overseas.

Mon 24 Jan 1977 The episode is one of many listed as still surviving at BBC Enterprises by researchers for *The Lively Arts: Whose Doctor Who*.

Thur 9 Mar 1978 BBC Enterprises writes to the DWAS to say that the story no longer survives at the BBC.

Mon 5 June 2000 The soundtrack of *Galaxy 4* is released on CD by the BBC. This is sourced from off-air audio recordings of the story made by fans David Holman and Allen Wilson back in 1965.

Sun 11 Dec 2011 The recovery of a 16mm film print of the episode is announced at the BFI's *Missing Believed Wiped* event. **RICHARD MOLESWORTH**

(Please note: some sales dates quoted on BBC paperwork sometimes come weeks/months after the episode has actually been screened by the purchasing television station).

* 'Supressed field' film recordings were created by an early method of telerecording, which omitted half of the 405 lines that made up the monochrome TV picture. 'Stored field' film recordings were created by a later method, so were of superior picture quality, as they managed to accomodate all 405 lines of the television picture.

◄ it at a public event? We wanted it to make an impact, and the BFI bit our hands off."

How did his co-conspirators keep the announcement quiet for all those weeks? "We just didn't tell anybody," laughs Paul. "We wanted the recovery of these two episodes to be a surprise."

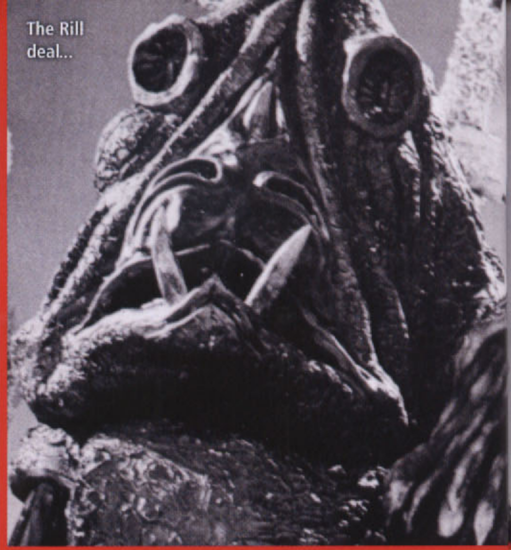
"Even though they're not the Holy Grail, to get two episodes is amazing," takes up Mark. "It's been more than seven years since *Day of Armageddon* [the second episode of 1965/66 adventure *The Daleks' Master Plan*], was found, hasn't it? Even though they're not two of the top-drawer episodes, there's still an awful lot to enjoy. *Galaxy 4* is a show in transition, which is always extremely interesting. Ian and Barbara had only recently left, so Peter Purves [Steven] was doing Jacqueline Hill [Barbara]'s lines...

"*Galaxy 4* is actually rather sweet. It's one of the most obvious of sci-fi cliches, the planet of evil women – and they're not wearing Lurex, which rather spoils it for me – but we've got the Rills for the first time, the Chumblies, which people still talk about, Stephanie Bidmead being just brilliant as Maaga... it's a mesmeric performance. It makes you realise that the soundtracks [*complete audio soundtracks of all the missing episodes are held by the BBC, and available to buy on CD – Ed*] never quite do episodes justice. I'd love to see the other three episodes.

"The reason we showed *The Underwater Menace* episode in full at *Missing Believed Wiped*," continues Mark, "is because Troughton is the one that people get most excited about, principally because he's become almost everyone's favourite Doctor, but also because so much of his era is missing. *The Underwater Menace* Episode 2 is far better than Episode 3. It makes you realise that even in the silliest story, if you've got someone like Troughton in the lead, you're laughing. He's so funny, and just brilliant."

You may be wondering, readers, how the indiscriminate disposal of the BBC's last surviving copies of all these classic *Doctor Who* episodes was allowed to happen in the first place. From our 2012 perspective, it seems hard to get one's head around. Up until 1972, BBC Enterprises – the BBC's commercial arm – held an almost complete set of 1960s *Doctor Who* 16mm film prints. During the 60s, over 30 countries had purchased and screened *Doctor Who*. "But, as the 70s dawned, overseas sales of black-and-white serials were drying up," explains Richard Molesworth. "This is when BBC Enterprises began junking its 16mm prints.

"Most of the time, the film was thrown into a skip, but not before it had been removed from its film cans and spools, and left in a huge pile of celluloid spaghetti. A good rainstorm could render the film unsalvageable, even before it had made its way to its last resting place in a landfill site somewhere under where the M25 now runs. It seems almost unbelievably incredible in hindsight...



The Rill deal...

> **"*Galaxy 4* is a show in transition, which is always interesting..."**
>
> **MARK GATISS**

WHAT THEY SAID...

Many contributors to these two recovered episodes have spoken to DWM over the years...

PETER PURVES (Steven):

"The first serial in which I appeared, *The Time Meddler* [1965], was a nice bit of nonsense, and Steven had something to do. He was argumentative, being an experienced space pilot. Sadly, that character never appeared again. Except on a couple of occasions, Steven became rather dull. I didn't like him. At the readthrough for *Galaxy 4*, there was a great row. I said, 'There's nothing to play – the guy's so wet.' The script had been written for Ian and Barbara – with Barbara captured by these female Drahvins. I had to be captured by these pretty birds instead, and it was ridiculous. Now, if we could have seen the script from the point of view that they were four pretty ladies, and I *wanted* to be captured..."

Interviewed in DWM 274, February 1999

WILLIAM EMMS (writer, *Galaxy 4*):

"All I did was the simple trick of inverting the logic so that the beautiful blondes were the evil ones, and the 'monsters' were the goodies. It was a morality play... I remember [incoming producer] John Wiles sitting at the end of the table during a meeting when I had some trouble with the girl playing Vicki [Maureen O'Brien]. She started saying things like, 'But I wouldn't say that!' So I said, 'I didn't write it for you to say it. I wrote it for the character to say.' Then Bill Hartnell got stuck in. He wanted to go through the entire script saying, 'Ooh,' 'Hah,' and 'Hmm.' I said, 'How am I supposed to write a story with you saying, "Ooh," "Hah," and "Hmm" all the way through?' This became a stand-up shouting match, in which John intervened on my side. He said to Bill, 'You do it the way it is, or I'll sack you. And if I can't sack you, I'll leave!' John came to my defence when I needed it the most."

Interviewed in DWM 156, January 1990

DEREK MARTINUS (director, *Galaxy 4*):

"The writer and designer had come up with these ridiculous little Chumbley things. I take it you've seen the pictures? They were dome-shaped, with just about enough room to get a guy inside. I'm not sure they were the most exciting design ever, but they were made up for by the spaceship full of lovely, glamourous ladies. That was fun for a young director."

Interviewed in DWM 243, September 1996

INNES LLOYD (producer, *The Underwater Menace*):

"I don't actually believe that [television] can frighten kids dangerously – unless there is something in it that they could do themselves, like attacking people with knives... The one on which we did make a mistake was where one of the characters [Polly] was injected and put to sleep [the cliffhanger to *The Underwater Menace* Episode 1, reprised at the top of Episode 2], and afterwards I realised it was wrong. There was a nurse who rang the following Monday, complaining that children were now too frightened to have their vaccination at school. A couple of days later, I saw my own doctor, and he told me that he'd had children knocking on his door asking for injections! I suppose it worked two ways."

Interviewed in DWM 180, November 1991

MICHAEL CRAZE (Ben):

"We just knew that *The Underwater Menace* was a

"Then again, this was the early 1970s. There were only two BBC channels, along with a single ITV channel, and the BBC was extremely limited in what they could repeat, due to their agreements with [actors' union] Equity. BBC Enterprises had limited sales rights – usually five years from the original UK transmission date – and this was before Blu-ray and DVD. Even VHS and Betamax were nearly a decade away from becoming everyday household appliances. The home video revolution was looming, but it wasn't something that was anticipated, certainly not by the BBC in the early 1970s."

Luckily, some films escaped. Ever since the 1980s, 16mm film prints of *Doctor Who* have, sporadically, been returned to the BBC in one of two ways. The first is from overseas television stations that would have purchased the episodes from BBC Enterprises in the late 60s or early 70s. *The Time Meddler* (1965) and *The War Machines* (1966) were returned, in 1984, from a station in Nigeria. The final episode of *The Celestial Toymaker* (1966) and the first three episodes of *The Reign of Terror* (1964) were located at television stations in Australia and Cyprus respectively. In 1992, *The Tomb of the Cybermen* (1967) was returned from RTV in Hong Kong. "All of these returns were from places that had purchased the episodes from the BBC, even though they'd told the BBC that they'd junked them after broadcast," adds Richard.

Maaga kills one of her own soldiers...

Secondly, there have been a small, but equally important, number of missing episodes located in the UK, held by film collectors "who, to a man, didn't realise that they had something that the BBC itself no longer did," says Richard. "These films were most definitely not supposed to be where they actually were, if you follow my drift. There's no escaping the fact that *Doctor Who* episodes left the BBC unofficially in the 1970s. The issue has been avoided in polite conversation, skirted around, sometimes even hushed-up, but it's not too hard to imagine a scenario where a BBC employee – a film projectionist, or an engineer – sees a pile of films destined to be thrown in a skip, and decides to help themselves to a few cans. It's not too hard to see that there's a lot of 'circumstantial evidence' – as a solicitor might say."

It's fair to suspect that the other missing episodes that have turned up in private collections over the past 30 years – the final episode of *The Reign of Terror*, the first episode of *The Crusade* (1965), the second episode of *The Daleks' Master Plan*, *The Faceless Ones* Episode 3 (1967), *The Evil of the Daleks* Episode 2 (1967), *The Abominable Snowmen* Episode Two (1967), *The Wheel in Space* Episode 3 (1968), *Invasion [of the Dinosaurs]* Part One (1974) – have all been ex-BBC Enterprises sales or viewing prints, all of which were either officially junked, or unofficially spirited away from the BBC in one way, shape or form.

Terry bought *Air Lock* and *The Underwater Menace* Episode 2, in amongst a batch of a dozen films, in the early 1980s, from a TVS colleague who had picked them up at his local church jumble sale, and who knew that Terry was a film buff. Terry took the films home, cleaned them up, showed them in his home cinema, and then they went into his archive for a couple of decades. "Film collectors like the thrill of sitting down and watching a film that's being played on a projector," explains Ralph. "That has a quality of its own.

"Different collectors will collect different types of material, but typically they collect feature films, not television programmes. You, as a collector, have your area of expertise, and anything else you'll just kind of ignore. You might, occasionally, come into a job lot of films, like Terry did, and he hung onto them, although they weren't of sufficient interest to him to go out and find out what they are. It is clear that *Doctor Who,* and other missing material, could actually be doing the rounds at film collectors' fairs without anyone really taking a lot of notice of it. Goodness knows how many hands these episodes went through before they ended up at this fete where Terry's friend bought them."

It's a good bet that Terry's *Doctor Who* prints originated from BBC Enterprises – possibly, in the case of *Air Lock*, returned from one of the countries (Australia, Barbados, Zambia, New Zealand, Sierra Leone and Singapore) to which the serial was sold in the 1960s or 70s. Or it might be one of the prints that survived at BBC Enterprises until around the time that the *Whose Doctor Who* documentary was ►

dodo. The whole thing was badly conceived – tatty old scripts, and costumes, and everything. It ended up as pantomime. At that time, [director] Julia Smith was so emotionally charged, she'd burst into tears at anything."

Interviewed in DWM 225, May 1995

JULIA SMITH

(director, *The Underwater Menace*):

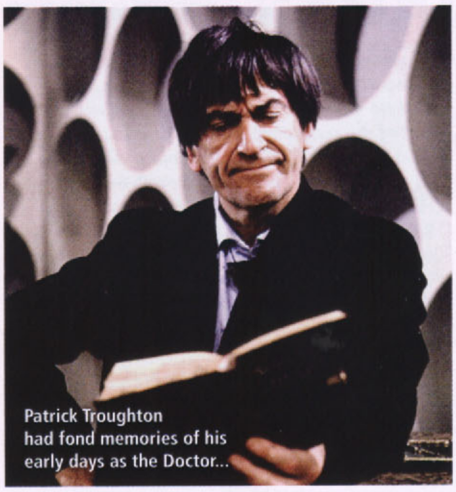
"*The Underwater Menace* depended more on action than it did acting and performance... As a director, you encounter better and worse scripts, and I might make some quiet comments about them, but you have to believe totally in what you're doing, because you have to sell it to the actors and give them support, help, and enthusiasm to go ahead with the project. I remember there were awful arguments at that time about how Patrick Troughton should play the part; whether he should play his flute or not, quite how quixotic the character should be..."

Interviewed in the DWM Autumn Special 1987

PATRICK TROUGHTON

(the Second Doctor):

"We knew from day one that we wanted it to be vaguely Chaplinesque – which is not to say that I approach his ability, but that was the idea... One was saying to everybody, 'This is the way we're going to do it. It's going to be different [from Hartnell's portrayal]. If you don't like it, you can lump it'... Some people thought at the beginning, 'Oh, this clown's no good,' but I think that feeling wore off... Mike Craze [Ben] and Anneke [Wills, who played Polly] were wonderful when I first joined, as it was obviously a very difficult thing to do, to slip into someone else's shoes who had been doing it for three years and was accepted by everybody... They bridged it wonderfully for me. I'm very grateful to them.


Patrick Troughton had fond memories of his early days as the Doctor...

"Playing a companion is a very difficult job. The set-up, traditionally, was that we were like a family... I was very fortunate in having Frazer [Hines, who joined the TARDIS team as Jamie at the end of *The Highlanders*, the serial immediately preceding *The Underwater Menace*]. We just hit it off. We found that we could communicate acting-wise. He's a very good listener. Half the art of working with someone on a long-term basis is that you listen to what the other person is saying to you. The producer, Innes Lloyd, was super too. You couldn't have a better producer – diplomatic, friendly, and enthusiastic. Oh, we were very lucky."

Interviewed in DWM 102, July 1985

THRILLS AND RILLS

MAUREEN O'BRIEN (Vicki)

Hello, Maureen. Does it bother you that many of your *Doctor Who* episodes are missing from the archives?

"It fills me with a rage... I cannot begin to describe it. It's not because it's my *Doctor Who*; it's because it's *history*. It's television history. My husband has worked for the International Federation of Film Archives for many, many years, and he knew the people who were responsible for the BBC archives at that time, when I was working on *Doctor Who* and shortly after. These people did not have the sense to understand what was culturally important. Every single moment of political broadcasting by Winston Churchill or any other old has-been, all that was kept, but that has been kept by *millions* of people! That can be kept by anyone. The real culture, the people's culture, was discarded. It's a cultural snobbism, and that's what disgusts me. 'Oh, this is not important. This is just *Doctor Who*. This is popular entertainment. We don't keep that.' Nowadays, it's almost impossible to lose anything. But in those days, it was very difficult to keep stuff. Tape was extremely expensive, and they thought it was better to use it again. It is crazy that they thought the tape was more valuable than the content, but television, for us, was as ephemeral as theatre. You saw it, and it was gone. I don't think anybody knew what they were doing. But now when you think they *could* have kept stuff, it's infuriating."

A few minutes of *Air Lock* were shown at the NFT in December, and also at the *Doctor Who* Christmas Special première a few days later. The première was attended by lots of children, who seemed as entranced by the Doctor, Vicki and the Chumblies as –

"[Cutting in] Oh, it's *that* one! It's the Chumblies! Oh my God, I have to see this! *'Galaxy 4'* means nothing to me – but the Chumblies! [Squeals in delight] This is the one I remember doing. I don't remember anything from *Doctor Who*, but the Chumblies were in my favourite story. I had the best time. The Chumblies were noble creatures, touchingly altruistic, and the design was utterly brilliant. They looked kind of jelly-ish. Whereas the Daleks are *hard*, the Chumblies were soft. They were more like my size. The Chumblies were driven by midgets and dwarves. I'm only 5'2", and I was very young, so everyone treated me as though I were 15 [*Maureen was 22 – Ed*]. They treated the midgets as though they were even younger than me, although some of them were in their 50s. So I had this amazing relationship with them. I learned about their lives, and the way they're treated by the rest of humanity. It didn't require much acting to be on the Chumblies' side. Whereas Peter [Purves] was very taken with the Drahvins..."

What are your memories of working with William Hartnell and Peter Purves?

"Well, my role with Bill was to kind of humour him. He had at least three or four apoplectic rages per day, and I had to laugh him out of them. I liked him anyway. I loved him, actually. He had a lot of faults, but he was a sympathetic man, and he was very fond of me. Peter was a great guy, too. All of us liked him very much, and we reckoned him as an actor. We thought he was simply marvellous."

AROUND THE WORLD: THE UNDERWATER MENACE EPISODE 2

Tracing the long journey from an old church hall to the BFI...

Tue 10 - Fri 13 Jan 1967 *The Underwater Menace* Episode 2 is rehearsed by the cast in St Helens Church Hall, London.
Sat 14 Jan 1967 The episode is recorded in black and white on 405-line 2-inch videotape in Studio One at Riverside Studios between 8.30 – 9.45pm.
Sat 21 Jan 1967 It is shown on BBC1 at 5.50pm.
Thur 2 Feb 1967 BBC Enterprises makes a 16mm stored field film copy of the episode for overseas sale.
Thur 9 Mar 1967 BBC Enterprises issues a junking authorisation form for the two-inch transmission tape of the episode.
Tue 20 June 1967 A 16mm film copy sent (along with the rest of *The Underwater Menace*) to ABC in Australia. The Australian censor makes four cuts, prior to it being screened by the ABC.
Mon 21 Aug 1967 It is officially listed as being sold to ABC in Australia by the BBC.
Fri 29 Sep 1967 The episode is shown on ABC Adelaide, ABC Hobart and ABC Perth, Australia.
Fri 6 Oct 1967 Shown on ABC Brisbane and ABC Sydney, Australia.
Fri 13 Oct 1967 Shown on ABC Canberra, Australia.
Fri 24 Nov 1967 Shown on ABC Melbourne, Australia.
Tue 28 May 1968 Repeated on ABC Sydney and ABC Canberra, Australia.
Thur 6 June 1968 Repeated on ABC Melbourne, Australia.
Tue 11 June 1968 Repeated on ABC Brisbane, Australia.
Tue 18 June 1968 Repeated on ABC Perth, Australia.
Tue 25 June 1968 Repeated on ABC Adelaide, Australia.
Tue 2 July 1968 Repeated on ABC Hobart, Australia.
Sat 2 Nov 1968 Shown on UTV in Uganda at 7.00pm.
Fri 8 Nov 1968 Officially listed as being sold to UTV in Uganda by the BBC.
Wed 12 Mar 1969 Officially listed as being sold to RTS in Singapore by the BBC.
Thur 20 Mar 1969 Shown on RTS in Singapore at 5.55pm.
Wed 9 Apr 1969 Officially listed as being sold to RTV in Hong Kong by the BBC.
Fri 11 Apr 1969 Shown on RTV in Hong Kong at 6.05pm.
Tue 24 June 1969 Officially listed as being sold to NZBC in New Zealand by the BBC.
Mon 21 July 1969 The two-inch transmission master videotape is wiped by the BBC.
Mon 17 Nov 1969 Shown on CHTV-3 in Christchurch, New Zealand at 5.50pm.
Mon 15 Dec 1969 Shown on WNTV-1 in Wellington, New Zealand at 6.07pm.
Mon 26 Jan 1970 Shown on AKTV-2 in Auckland, New Zealand at 6.05pm.
Mon 2 Feb 1970 Shown on DNTV-2 in Dunedin, New Zealand at 6.07pm.
Wed 13 May 1970 Shown by ZNBC in Zambia at 5.50pm.
Sat 6 June 1970 Officially listed as being sold to ZNBC in Zambia by the BBC.
Autumn 1974 BBC Enterprises still lists *The Underwater Menace* as being available for sale overseas.
c late 1974 BBC Enterprises junks its sales films and negatives of *The Underwater Menace*.
Oct 1996 The film material edited from this episode (amongst others) prior to its transmission by the ABC is located in the Australian Archives by Damian Shanahan.
Mon 7 Feb 2005 The soundtrack to *The Underwater Menace* is released on CD by BBC Audio. This is sourced from off-air audio recordings of the story made by fans Graham Strong and David Holman back in 1967.
Sun 11 Dec 2011 The recovery of a 16mm film print, that can be traced back to the ABC in Australia, is announced at the BFI's *Missing Believed Wiped* event, which also screens the episode for the first time in 44 years in England. **RICHARD MOLESWORTH**

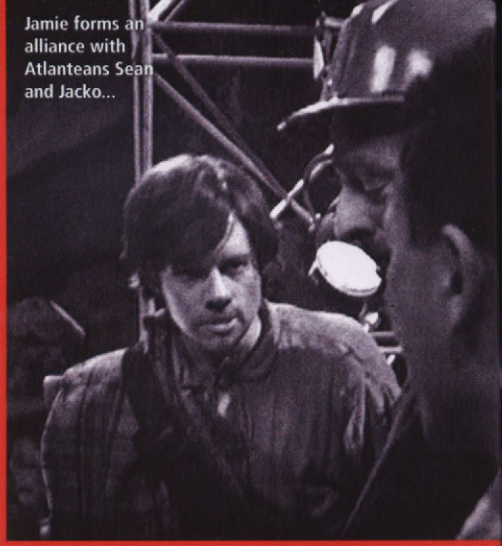
(Please note: some sales dates quoted on BBC paperwork sometimes come weeks/months after the episode has actually been screened by the purchasing television station).

made. The origin of *The Underwater Menace* print is clearer. It has four edits that more or less match, to the frame, the material that was edited out of this episode by the censors at the Australian Broadcasting Corporation (ABC). "We know this because the censored material – from this and other episodes – was discovered in the vaults of the Australian archives in 1996," says Richard. "There is little doubt that we are looking at different bits of a single film that was physically edited nearly 45 years ago.

"The good news is that, as the censored material – involving Zaroff's surgeon Damon trying to inject Polly with a syringe – still exists, the *Doctor Who* Restoration Team should be able to stitch it back into its parent episode, almost seamlessly." *Air Lock* presents a greater challenge: 27 seconds of action is missing from the end of the episode – a few shots, and one line of dialogue form Maaga. Fortunately, an off-air soundtrack of the episode exists, so the Restoration Team is optimistic that the scene can be recreated. Otherwise, the restoration process for these episodes will involve cleaning muck and dirt off the prints, and fixing any tears and scratches, including a noticeable 'tramline' scratch on *Air Lock*, caused, at some point, by a projector.

"The less-than-good news is the implications behind the recovery of the Troughton episode," says Richard. "Between 1964 and 1972, ABC purchased and screened all the Hartnell and Troughton stories, apart from *Mission to the Unknown* [1965] and *The Daleks' Master Plan*. The fate of the ABC prints has been the subject of much conjecture over the years, but the recovery of *The Underwater Menace* Episode 2 from a collector in England would suggest what probably happened to the majority of the 1960s episodes purchased by ABC. If the films aren't at ABC anymore – and we've asked, and they've always said 'no' – then either ABC destroyed them themselves, or they sent them on to someone else at the BBC's request, or, as now looks increasingly likely, they sent them back to the BBC. If that's the case, then they were probably all junked by the BBC in the 1970s, and it's nothing short of a miracle that this one episode has slipped through the net."

"The number of missing episodes had stood at 108 for seven years," points out Richard. "Now it's down to 106. With each discovery, the psychological goal of getting the number down to double figures gets agonisingly closer."



Jamie forms an alliance with Atlanteans Sean and Jacko...

> "The chances of more episodes turning up? 100%. Absolutely."
>
> **PAUL VANEZIS**

FIVE DECADES LATER...

Four attendees of *Missing Believed Wiped* tell DWM what they made of the recovered episodes...

ANDREW PIXLEY (TV historian):

"*Doctor Who* fandom is amazing at finding things. We have an abundance of scripts, soundtracks, telesnaps, and on-set photographs to plug the gaps in much of the show's first seven years on air... but none of this can compare to the return of complete missing episodes. You realise that all you've had are tantalising fragments, and now the moving picture reveals the whole story with marvellous moments such as, in *The Underwater Menace* Episode 2, Patrick Troughton's hilarious gesticulations as he conveys Zaroff's madness to Thous – something you can never fully grasp the delight of from the existing scraps. And, as with sitting down to watch the series on BBC One on a Saturday now, watching these recovered episodes has the same magic of seeing any *Doctor Who* for the first time, be it made a few months or over 40 years ago."

ROBERT SHEARMAN (writer, *Dalek*):

"*The Underwater Menace* Episode 2 forces us to re-evaluate the whole story. It's so clearly a comedy here, quite deliberately so, and not through the ham-fisted awkwardness we've, for years, been led to believe. Troughton uses every ounce of invention to make his Doctor as funny, eccentric, and sly as he can. Every actor who takes on the Doctor puts huge effort into his first few stories; Troughton is the one who's doing it without a safety net. The results, in this episode, are electrifying.

"And I'd always written off *Galaxy 4* as rather dull and obvious. Listening to the audio soundtrack, I imagined that Stephanie Bidmead [Maaga], playing the villainess of the piece with a worldweary languor, was just as bored with the story as I was. Not so. *Air Lock* reveals that her very modern performance; the camera lingering on her face for a fantastic monologue that is all the more sadistic and cruel for that it's underplayed.

"The revelation that *Galaxy 4* and *The Underwater Menace*, surely two of the least loved stories from the black-and-white era, are better than we could ever have guessed means that I'm wanting to be surprised and delighted by *any* serial that I've underestimated in the past."

GARY RUSSELL (former *Doctor Who* script editor):

"I love *Galaxy 4*. The news that a complete episode had been found was too thrilling. I wasn't disappointed – Rills, Maureen O'Brien being as brilliant as always, and that speech by Maaga, a haunting monologue of loneliness and despair, delivered, straight down the camera, by Stephanie Bidmead... marvellous!

"Let's be honest, those of us familiar with *The Underwater Menace* Episode 3 weren't expecting much from Episode 2. As a result, we were rewarded with 25 minutes of exceptional *Doctor Who*. Yes, the budgetary limitations are as obvious as they are in Episode 3, but here the depth of conviction in the acting, the mood, and the

A commanding performance from Stephanie Bidmead...

“On balance, I want the rest of *The Web of Fear*,” says Mark Gatiss, placing the 1968 six-parter, all but the first episode of which is missing from the archives, at the top of his soon-to-be-found wish list, “with [Troughton’s 1966 début serial] *The Power of the Daleks* rising. It’s like a horoscope chart! Yes, because *The Web of Fear* is such a brilliant story. It’s got everything. As long as I’ve been working in television, I’ve been trying to work the newspaper hoarding ‘LONDONERS FLEE, MENACE SPREADS’ into anything I do. No-one has let me do it yet.”

“One of the lessons we can learn from this,” says Ralph, “is that highly-publicised appeals have probably done whatever good they’re going to do. If there are people out there with missing *Doctor Who* episodes, they either don’t know they’ve got them, because they might be in the attic of a late husband or whatever, or the person sort-of knows they’ve got them, but doesn’t appreciate the importance of them, like Terry didn’t. Of course, it’s great to get the publicity off the back of this latest discovery, but if there are people sitting on cans of film, we’ve got to find other ways of reaching them. We should be appealing for any 60s and 70s film, really, because it might be of interest not just to *Doctor Who* fans, but in the interest of preserving our heritage generally.”

Ask Paul Vanezis how he rates the chances that more missing episodes will be recovered, and he says: “Er, 100%. Absolutely. These things don’t happen very often, but they’re not going to stop happening. There are just too many ways for this material to get out there. I don’t think you’ll ever see a situation where everything is back, or where you’re finding whole batches, but the odd episode… Just when you think it’s all over, suddenly you get another one. And then another. And then another two. And maybe you might get another one. Don’t know what, don’t know when… but it definitely will happen.” **DWM**

Turn the page for DWM reviewer Gary Gillatt’s first reaction to these long-lost episodes…

action are of the highest standard. Highlights include anything with Ben, Polly and Jamie, but the standout, the thing that makes me proud that this is now the earliest surviving Second Doctor episode, is Patrick Troughton’s absolute powerhouse performance – a blend of comic genius and devious intelligence. One can only believe that viewers seeing it ‘live’, back in 1967, would have watched this and gone, ‘Oh yes, he really is the Doctor.’”

IAN LEVINE (über fan): “In 1978, I was fortunate enough to be in the right place at the right time. Having acquired the rights to buy my own personal copies of *Doctor Who* episodes – the very first person to ever do so – I went to the BBC Enterprises vault at Villiers House, in Ealing, and prevented the classic first Dalek story [1963/4] from being thrown in a skip later that day, along with many more intended to be junked by Pamela Nash [*who was responsible for maintaining Enterprises’ cache of telerecording prints – Ed*] over the following weeks. Since then, I’ve found episodes of *The Reign of Terror* [1964] in Cyprus, 14 episodes in Nigeria, and many other missing prints, like *The Abominable Snowmen* Episode Two [1967], *Invasion* [*of the Dinosaurs*] Part One [1974], and loads of Jon Pertwee episodes in colour, in Canada, that had been wiped here in England.

“With the number of missing episodes stuck at 136, back in the early 1980s, I publicly proclaimed that we’d never find any more. But of course we did. For the last 20 years, I seriously believed we would never find any more. But now we have. There are no words in the dictionary to describe my unmitigated joy at the discovery of *Galaxy 4: Air Lock*, and *The Underwater Menace* Episode 2. Foolishly, I still pray that there might be more out there. To tempt fate as usual, as I have many times in the past, I now officially proclaim, ‘There will always be 106 missing episodes.’ Maybe that will tip the hands of fate again, and another miracle might happen one day! But if not, then the finds of these two have given a last-minute silver lining to what has otherwise been a very dark year, and serves to reaffirm how very much I love *Doctor Who*.”

UNDERWATER ADVENTURERS

Ara helps the Doctor and friends capture Zaroff…

FRAZER HINES (Jamie)

Hello, Frazer. *The Underwater Menace* Episode 2 is now the earliest of your *Doctor Who* episodes to be held in the BBC archives.

“I know! I’m very excited. I found out on Twitter. Then I got a message on Facebook telling me it was all a hoax. But it was all for real. Episode 3 already exists, doesn’t it? It’s very disappointing that so many episodes are missing. I get fan letters from kids saying, ‘I’m 12 years old, and I love the black-and-whites.’ My fingers and toes are crossed that they’ll find more of them. The whole of *The Highlanders* would be nice. I was wearing my *Highlanders* outfit in *The Underwater Menace*, wasn’t I? Jamie in his original kilt!”

This pleased Joe Orton no end, I hear.

“So I hear. Actually, I’d thought that Joe Orton had fancied the kind of Beatles-mopped, cute Jamie. I’d never realised that he was actually fancying the rugged Highlander.”

You, Michael [Craze, who played Ben] and Anneke [Wills] made for a sexy TARDIS team at that time.

“It wasn’t particularly in those swinging 60s years. Anneke could wear all the Mary Quant boots and miniskirts that she wanted. It was a great time to be a young woman about town. But Jamie couldn’t wear the flares and the stuff that people were wearing on Carnaby Street. I was stuck in my kilt. Unfortunately, in *The Underwater Menace*, Anneke’s long blonde hair was shoved under this conch shell… Of course, we also had a lovely actress called Catherine Howe, who played Ara – her lovely dark hair also scrunched under a conch. Catherine is a very good singer/songwriter. Later on, Catherine had a marvellous hit record called *Harry*. [Sings] ‘Harry is the one…’ Many years later, I took her horse riding across Huddersfield moors, in cowboy Stetsons.”

How well did you get on with Anneke and Michael?

“Mike I’d known for years, because we used to meet at auditions, but we’d never worked together before *Doctor Who*. Anneke, of course, everybody fancied, which I pull her leg about now. I don’t think Anneke really wanted Jamie to become a companion. Had the boot been on the other foot, I’m sure I would have felt the same. Anneke didn’t understand why a third companion should come along. The first day of rehearsals, she’d hug everybody, but I never got a hug. She says, ‘I’ve made up for it since, at all these conventions,’ and she has.”

ANNEKE WILLS (Polly)

Hello, Anneke. When did you hear that *The Underwater Menace* Episode 2 had been recovered?

“I can’t tell you my source, because my source said, ‘It’s a big secret.’ [Laughs] But it was the day before the screening. My source said, ‘Could you come to London tomorrow?’ Had I been a younger woman, I would have done. These days, if I’ve got a gig, it takes me about a week to get ready. But it’s terribly exciting that it’s turned up. What did you think of it? Is it any good?”

It *is* good, and you’re all very good in it.

“That’s so wonderful. There’s so little of Michael, Frazer, Pat and my stuff, from the early days – so very, very precious little. Whatever little is clawed back, it’s absolute treasure. This morning, on my telly as I’m washing up in the next room, I hear Bill and Sian [on BBC One’s *Breakfast*] saying, ‘They’ve found two missing episodes of *Doctor Who*.’ We’ve hit the headlines! Isn’t that amazing? The interest is still there. What’s interesting is, there are people who have relatives who have got things stuffed away in the attic. Do they not realise how big *Doctor Who* is? Perhaps there *are* people in the world who don’t realise. All our missing episodes are probably stored away in somebody’s attic.”

What do you recall of making *The Underwater Menace*?

“The awful thing is that it’s coloured by… oh dear, you see, Patrick Troughton did not like [director] Julia Smith. He had a real disliking for her. Michael and I were so supportive of Patrick, because we loved him so much, and because of all his anxiety in his early days of playing the Doctor. So when he said, ‘I don’t like Julia,’ we said, ‘Right, she’s a rat.’ Then we weren’t sure about the set, the costumes, the whole story… The other thing, of course, was Joseph Furst [Zaroff]. He cracked us up, and he didn’t even know, because he was terribly serious and so full of himself. When he did, ‘Nuffink in ze world can schtop me now’ [in Episode 3], we were all falling about with laughter! That became a catchphrase for many, many weeks afterwards. Every time someone wanted to change something in the script, Pat would say, ‘No! Nuffink in ze world can schtop me now!’”

CATHERINE HOWE (Ara)

Hello, Catherine. You must be delighted that an episode of *The Underwater Menace* has been found?

“It’s fantastic how people keep things, isn’t it? It’s wonderful that obscure things like this turn up, wonderfully like this.”

You were just 16 when you appeared in *Doctor Who*.

“Yes, I was still really and truly a child, I think. I’d just come back from a few months at the Nottingham Playhouse, in rep.”

So did you take it all in your stride?

“No, not at all. I’ve seen stills of me, and I look bewildered! Of course, 16-year-olds in the 1960s were not like 16-year-olds now. We were very, *very* young. I do remember thinking to myself, ‘Now, am I supposed to be taking this seriously or not?’ I don’t know. I think I sort of fell between two stools in the end. Michael, Anneke and Frazer were all just a little bit older than me. I regarded them as quite sophisticated, and they were, but they were tremendously kind. Anneke was married to Michael Gough, and I was well impressed with that as well. She was quite glamorous.”

You had a pretty cool costume, too.

“Oh, I did. The costumes were fantastic. I had a little silver or golden seashell painted on my forehead, and I was going around in a seaweed skirt, which was… well, it was okay. It was a little bit of a culture shock, I have to say, but I got used to it. I remember standing in the middle of the studio, with all these wonderful sets, and people in weird and wonderful costumes… It was quite something. I have always really been a songwriter first. The acting was a happy accident. It’s funny – one of the people I remember meeting was Ron Grainer [who composed the *Doctor Who* theme], who came to the rehearsals. I don’t know why he was there, but I gravitated towards him, because he was a musician. I’ve always understood musicians much more than actors.”

Galaxy 4: Air Lock & The Underwater Menace Episode 2

So, what are they actually *like?* DWM has seen them...

Review by GARY GILLATT

GALAXY 4: AIR LOCK
STARRING William Hartnell, Peter Purves, Maureen O'Brien, Stephanie Bidmead
WRITTEN BY William Emms
DIRECTED BY Derek Martinus
FIRST BROADCAST 25 September 1965

THE UNDERWATER MENACE EPISODE 2
STARRING Patrick Troughton, Frazer Hines, Michael Craze, Anneke Wills, Joseph Furst, Catherine Howe, Colin Jeavons
WRITTEN BY Geoffrey Orme
DIRECTED BY Julia Smith
FIRST BROADCAST 21 January 1967

Hopefully you will accept that I'm being more honest than churlish if I make the observation that, had *Doctor Who* fans been invited to vote for two missing episodes to be miraculously returned to us, this pair would have been near the bottom of the list. The words '*The Underwater Menace* Episode 2' have surely never caused anyone a rush of blood to the head. And most, I think, would have been hard-pressed even to put a *name* to the third instalment of *Galaxy 4*.

But that's what makes this double discovery so delicious. We can relax. Our expectations are managed. If we're already anticipating something approaching the worst, our delight on finding that these episodes are actually pretty darned good – full of sharp little pleasures – is felt all the more keenly.

Without doubt, Patrick Troughton is the great joy of *The Underwater Menace*. He's the kind of actor who can steal a scene without even speaking, thanks to the wonderful range of micro-expressions that play across his face; countless nuances of performance that could never be guessed from an audio recording alone.

Early in this episode, the Doctor stands well back and watches Professor Zaroff – supposed saviour of the sunken city of Atlantis – bicker with underling scientist Damon about problems with the power supply. We see from the Doctor's faintly amused look that he is taking all this information in to use against them later. And soon enough he's at a control panel, quietly fusing vital circuits. Holding a pulled plug in one hand, Troughton puts a finger to his bottom lip, his face a picture of childish innocence. "I can't think of how I came to be so clumsy," he says – and you simply cannot help but adore him.

The Underwater Menace's second episode features the story's key exposition, as Zaroff reveals his plan to plunge the Atlantic Ocean into the white-hot core of the Earth. This will raise Atlantis from its watery ruin, albeit with the unfortunate side effect of blowing our planet to rubble. As Zaroff, actor Joseph Furst is clearly relishing the chance to play a total crackpot. With no shading to his motivation, what else can he do but go for broke? He certainly delivers an enthusiastic blast of acting for his money – so much so that at one point he seems to be trying to stop himself from laughing. Skilfully balancing the scene, Troughton again plays innocent and flatters the truth from Zaroff – drawing out the scientist's lunacy. "Just one small question," he says in a small, guileless voice, his eyes like saucers. "Why do you want to blow up the world?"

A similarly measured performance is provided by Colin Jeavons as Damon, who makes the most of a minor role. The actor is as bloodlessly baleful as ever, even while labouring under a pair of outrageous fake eyebrows. However, Jeavons almost derails Troughton at one point when he stumbles through a clumsy line of dialogue: "We pick up survivors from shipwrecks who would otherwise be corpses." The uncertainty proves contagious, and our star fluffs his response. "What a fantasting... conception," says Troughton, and then pauses. He sucks his cheeks in – physically pulling his mouth back under his control – and saves the scene.

The episode rather wanders when we stray from Zaroff's lab, as companions Ben, Polly and Jamie make contact with various flavours of oppressed rebels whose assistance will be needed in later episodes. Ben himself does not seem a great boon to this Atlantean Spring however, as he likes to bellow secret plans at the top of his voice while mere feet away from belligerant guards. A trek through tunnels to find a secret entrance to the city brings to mind the slow later episodes of the first Dalek serial, and a scene where Jamie is rescued from some slippery rocks proves a joyless longueur. But at least it gives us time to marvel at how gorgeous the Doctor's young friends are. Anneke Wills is stunning – her giant, mascara-circled eyes shine like headlamps. Frazer Hines and Michael Craze are boyband beautiful; the latter even offering a Justin Bieber hairdo. They remain the prettiest team of companions to date, and that's against some strong competition.

Fans of the Eleventh Doctor will particularly enjoy his second incarnation's powerful hat fetish. And here we find a hitherto unsuspected addition to his collection. After hiding in a wardrobe, the Doctor emerges clutching a raincoat and a sou'wester – and, of course, it's the hat he delightedly puts on first. But this is nothing compared to the glee with which he greets the remarkable headgear offered by Ramo, priest of Atlantis. It's an explosion of fleshy tubing styled after a sea anemone, or an advertisement for Cheestrings. "Put this on, could you?" says Ramo. "Could I!" replies the Doctor, his face a picture of childish glee. Later, when we see the Doctor proudly wearing this epic headgear – to this day, his millinery apotheosis – you can still spot him eyeing Ramo's slightly larger version with envy.

Amongst all the new, it's sad to note a few details that those familiar with the audio of this episode may have expected or hoped for, but are denied. In Episode 1, Zaroff delivers one of

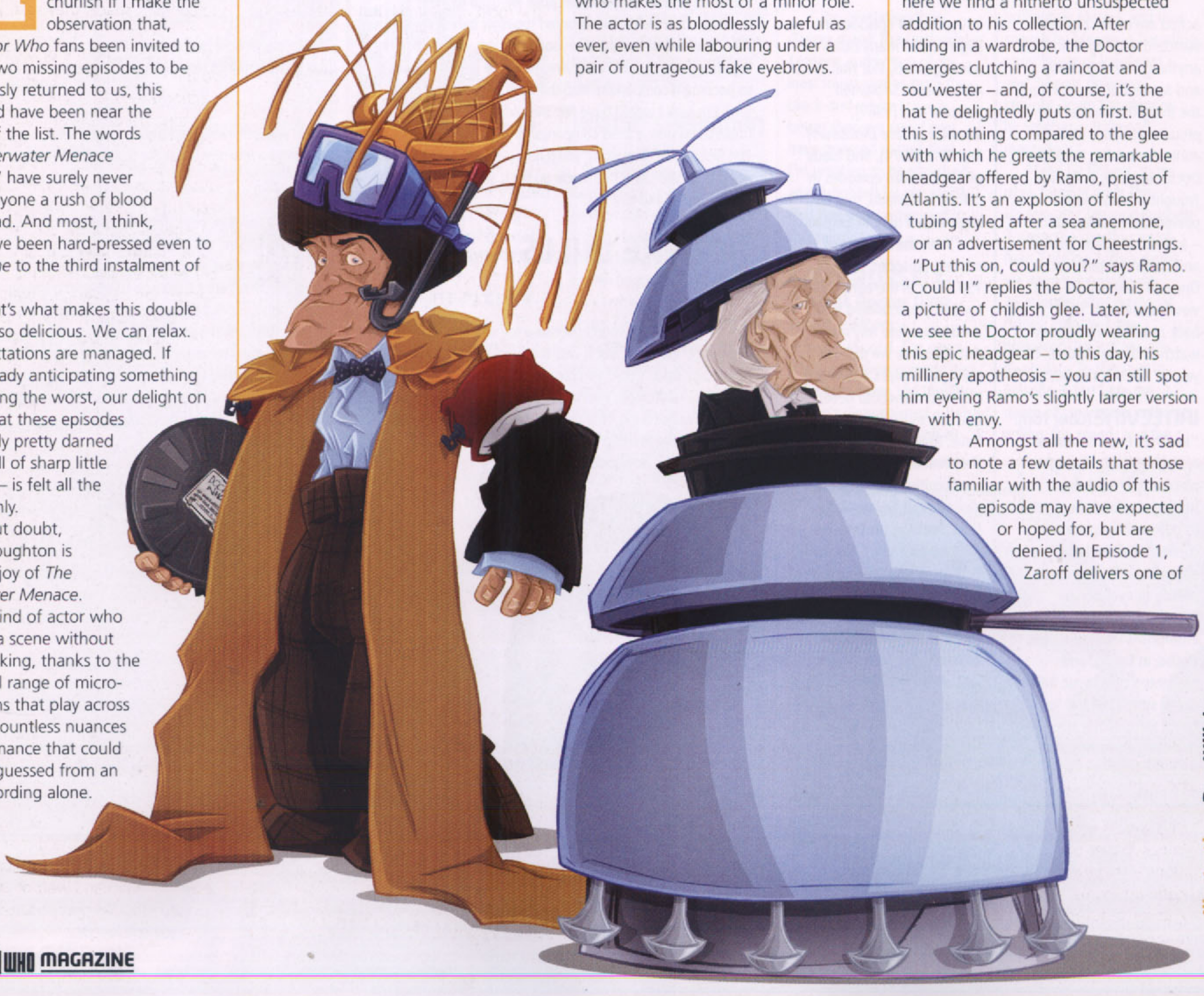


Illustration: Ben Willsher

Stephanie Bidmead puts in a mesmerising performance as Maaga.

> **'On the basis of *Air Lock*, Maaga deserves to be lifted into the pantheon of great *Doctor Who* villains.'**

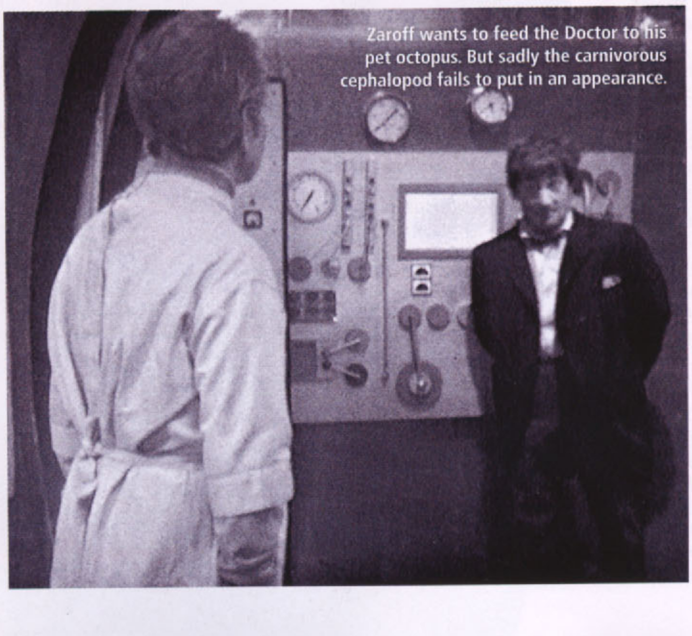
Doctor Who's more unlikely threats with: "I could feed you to my pet octopus, no?" We also knew that in Episode 2 he says, of something in a tank: "Ah! So you are hungry today? Did I forget to feed you? Is beautiful, no?" – and surely this famished beauty would be his octopus. But, alas, Zaroff's tank contains naught but a rather blowsy fish. Is disappointment, no? And while we can at least enjoy an early scene of the Second Doctor playing his beloved recorder, we don't get to see him wear the tall Beau Brummell hat from his earliest adventures. However, one charming new moment more than makes up for these small disappointments. While trying to explain to King Thous about Zaroff, the Doctor insists that the scientist is "as mad as a hatter" – which, when you consider the deranged creations of the hatters of Atlantis, is really saying something. To illustrate his point that Zaroff is 'out to lunch', the Doctor raps his knuckles sharply on his own head. He then cups a hand behind one ear. "No answer!" It's a lovely bit of business – pure Troughton, and impossible to guess from the audio alone – that will surely become a defining moment for this incarnation, and serve as droll punctuation in a thousand clip reels to come.

From Gills to Rills...

One cannot deny that the more sombre *Galaxy 4* delivers less fizz than *The Underwater Menace*. *Air Lock*, in essence, cuts back and forth between two conversations taking place on two spaceships wrecked on an unnamed planet: one between Vicki, the Doctor and a Rill, the other between Steven and Maaga, the leader of the Drahvins. However, it's certainly no less fascinating a piece of work, and at key moments proves even more lurid than the Troughton episode.

For many years, the *Doctor Who* world has been in possession of only a couple of murky photographs of a Rill. They are the ultimate 'lost' monster, and long spoken of in reverential tones by those who remember *Galaxy 4* from broadcast. And so it is that one cannot help but note that the reality proves less awe-inspiring than those treasured memories suggested. Not quite so enigmatic and obscured as we had been led to believe, the boggle-eyed creature rocks slowly from side to side in its steamy chamber, like someone wafting a freakishly large haddock behind a bathroom window. When the Doctor informs it that the planet upon which they stand has just two days of life left to it, the Rill signals its dismay by wobbling at double speed. It's all rather two-dimensional and *Captain Pugwash* – but not too grievous a let-down, certainly no embarrassment, and perhaps merely the victim of this viewer's unmanaged expectation. Happily, the episode offers no shortage of compensations.

Like Troughton, William Hartnell is a total delight. Here, he's running at the higher pitch of his later years, with his dialogue looping into strings of his favourite little exclamations. "Hmm! Hmm! Yes! Quite so! Carry on!" When contemplating a problem, the fingers of his left hand flutter in mid air, demanding our attention. At times of resolve, they swoop back to the roost of his lapel. But there's also a real vigour to Hartnell here. Early in the episode he shows a remarkable turn of speed when offered a flat set and clear passage through the Rill ship. When directing the Chumbley robots toward Steven's aid, he strikes a heroic pose, pointing with his walking stick to an unseen horizon like Wellington pressing his cavalry to battle. The same stick, however, almost proves his undoing early in the episode. Hartnell puts it to one side when examining the Rill's gas pump, but it slips and clatters loudly to the studio floor. As with Troughton and his line stumble, you actually see the moment where our star decides that it's not enough of a problem to warrant a costly recording break. The noise draws his irritated glance for a split second, and he presses on.



Zaroff wants to feed the Doctor to his pet octopus. But sadly the carnivorous cephalopod fails to put in an appearance.

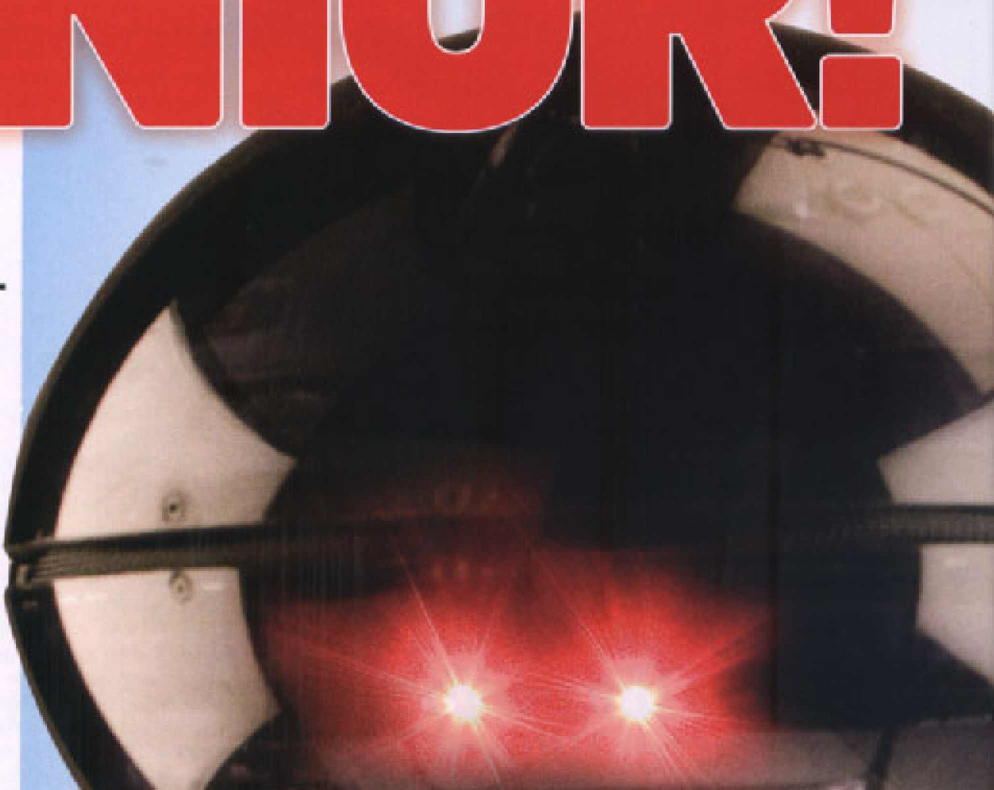
In terms of set design and direction, *Air Lock* is a stylish serving of 1960s *Doctor Who*. It's a talky piece, but director Derek Martinus holds our attention. Most interesting is a brief flashback sequence – very rare in *Doctor Who* – as our Rill recalls an expedition across the planet's surface shortly after their ship crashed; presumably in some kind of ammonia-filled minibus. The camera positions us at the Rill's point of view as we find an injured Drahvin guard crawling in the sand. There's blood dried in rivulets across her forehead – a shock that, what with blood likewise a rare sight in the programme. Suddenly, Maaga the Drahvin approaches and shoots, and as we are sharing the Rill POV, she's shooting straight at us. Backing off, we lurk at a distance behind some alien foliage. And just as the picture crossfades out of the flashback, we see Maaga coolly murder her own soldier. It's a very striking scene.

Maaga is, beyond question, the star of this episode – thanks to a surprisingly rich characterisation, a wonderful performance by Stephanie Bidmead, and some great directorial choices by Martinus. A lengthy scene in the Drahvin ship begins with Maaga expressing frustration at the limitations for her clones, sounding much like any put-upon mid-level manager. "I told them soldiers were no good for space work. All they can do is kill. But they wouldn't listen. If you are to conquer space, they said, you will need soldiers. So here I am confronted with danger, and the only one able to think!" Maaga picks up a pair of leather gloves and stalks the room, her tone becomes ever more bitter and vengeful. As she fastidiously pulls on the gloves we see her knuckles show through holes cut in the leather. Martinus moves in for a tight close-up. Maaga's face fills the screen. And then for a minute – a whole minute – she delivers a soliloquy straight down the camera lens, looking us right in the eye as she notes that, when she flees this doomed planet, she will not be able to witness the death of the Rills, the Doctor and his friends. "But I, at least, have enough intelligence to imagine it," she whispers to us. "The fear. The horror. The shuddering of a planet in its last moments of life... *And then they die.*" Her blood lust is palpable. It's an electrifying moment – the definite highlight of either of these two episodes – which deserves to lift Stephanie from the rank of 'forgotten' *Doctor Who* characters into the pantheon of great *Doctor Who* villains.

Looking at these episodes together, there's no denying that they are not among the greatest ever produced. But they are roundly entertaining examples of well-made, low-budget, studio-bound *Doctor Who*. And with no weight of history or hyped expectation to distract us, we can see the fundamental fabric of our programme showing through; the diligent weaving of the sublime with the ridiculous, the essential warp and weft of *Doctor Who*.

And that will never be less than a total joy to behold. DWM

JUNIOR SENIOR!



As a child, he was scared to go swimming in case of Haemovores – but Richard Senior has conquered his fear of *Doctor Who* at last...

Interview by BENJAMIN COOK

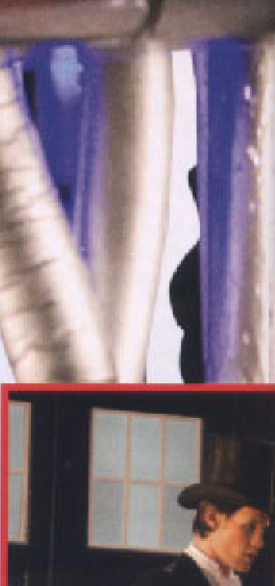
Richard Senior belongs to a very exclusive group. He is one of just a handful of people – and the first person since the show's resurrection in 2005 – to make his TV directorial début on *Doctor Who*. What's more, he was only 30 years old when he did it. "That *is* quite young," he considers. "I'm still in denial about having turned 31. It's only been three months. I don't want to be 31." He laughs. "30 was fine. 29 was even better."

When Richard was invited to direct 2011 mid-series opener *Let's Kill Hitler*, his first thought was: "I couldn't believe that I'd be shooting *Doctor Who*, let alone a [head writer] Steven Moffat episode! It seemed like one of those ridiculously implausible things that would never, ever happen to me. Had I come from elsewhere, *ie* from outside of BBC Wales and *Doctor Who*, my inexperience could have been a problem... but I felt like part of the family. I'd worked with most of the crew before. I'd worked with the cast. They'd seen me go from the kid who was doing the Coming Up Next Week trailers, to shooting mini-episodes, to getting bigger things under his belt. I've been working on *Doctor Who* for a lot longer than anyone realises..."

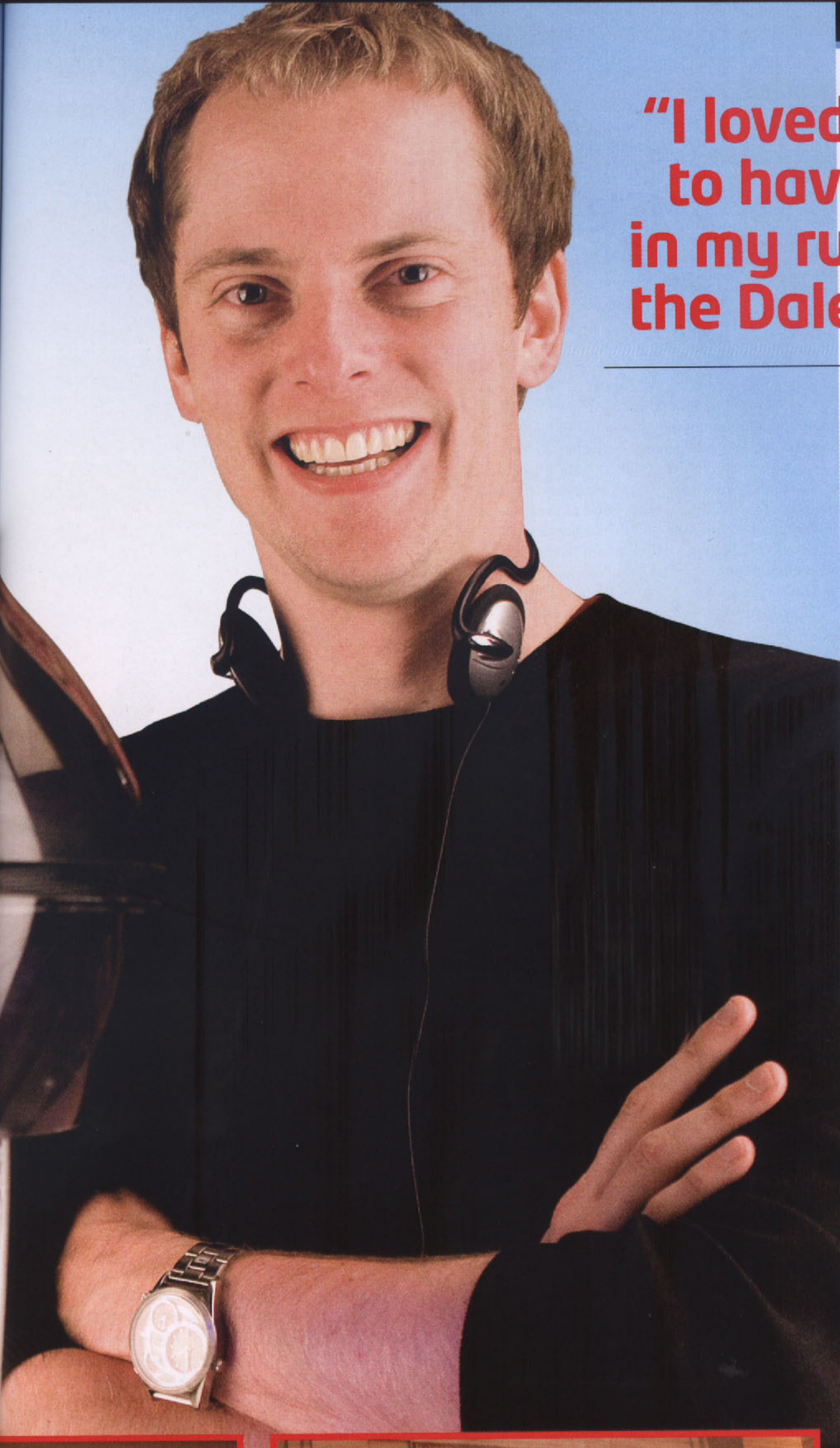
From a young age, Richard knew that he wanted to work in television, specifically drama. "Even more specifically – it sounds well cheesy – it had been my childhood dream to get involved in *Doctor Who*. I remember saying that to a friend when I must have been about 11 or 12." He remembers watching "odd bits" of Colin Baker's era, but Richard's Doctor was Sylvester McCoy. "I loved *Remembrance of the Daleks* [1988]. When a Dalek climbed up the stairs – holy crap! And I used to love Ace. She has so much to answer for. It's probably a good thing we didn't have the internet back then. I'd have been arrested for Googling how to make explosives. I wanted to have some Nitro-9 handy in my rucksack, in case the Daleks showed up."

Another of Richard's favourites was 1989 adventure *The Curse of Fenric*. "We used to go on regular family holidays to the the Isles of Scilly," he remembers. "Everyone else used to go swimming in the sea, but I wouldn't go in. I used to tell them it was because it was cold, but actually it was because I was worried the Haemovores off that bloody Viking ship were

Breaking the record for number of TARDIS scenes recorded in one day.



Matt Smith takes some direction from Richard Senior during *Let's Kill Hitler*.



"I loved Ace. I wanted to have some Nitro-9 in my rucksack in case the Daleks turned up."

going to come out and grab me," In case at this point you're still doubting Richard's fanboy credentials, he reveals that he was "rarely found" without a copy of Jean-Marc Lofficier's *The Universal Databank* wedged in the bottom of his schoolbag. "To this day, over a hundred fading Target books languish on the bookshelf in my old room at my parents' house."

In the early 1990s, Richard won a *Blue Peter* competition ("John Leslie picked my name out of a hat!"), having correctly named McCoy as the most recent actor to play the Doctor. His prize was *Robot* (1974/5) and *The Caves of Androzani* (1984) on VHS. "After that, every bit of pocket money that I ever had went on *Doctor Who* VHS tapes," he says. "I was totally into it. It was all I spoke about. Nothing else came out of my mouth for, like, four years."

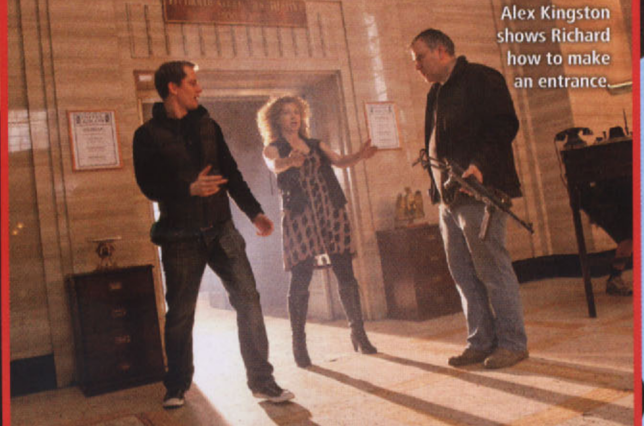
Later that decade, he studied film and TV at Bournemouth University, graduating in 2002, after which he landed a job at CBBC, as a runner for Dick and Dom. Other running jobs followed, on BBC dramas like *Down to Earth* and *Spooks*, and feature films including *Alexander*, *The Hitchhiker's Guide to the Galaxy*, and *Batman Begins*. In 2004, he began making promos and trailers for Red Bee, a media management company based in West London. "I was there when they were making the 2005 launch campaign for the *Doctor Who* series with Christopher Eccleston, but I was quite new to Red Bee at that point, so I was working on smaller teams, like what was then [digital channel] UKTV Gold."

Richard cut together award-winning promos for reruns of classic BBC comedy shows. Before long, he was making *Doctor Who* trails, for the show's first season of repeats on UKTV Gold. "I had to treat it like a new programme, even though it had already aired on the BBC. I treated it with a lot of respect, because I was a fan. Matt Scarff, who was the head of the BBC One promo team at Red Bee, saw what I'd been doing, and really liked it, so... I don't want to say I was headhunted - that sounds a bit arrogant - but he got me moved to Red Bee's BBC One team, specifically to work on *Doctor Who*."

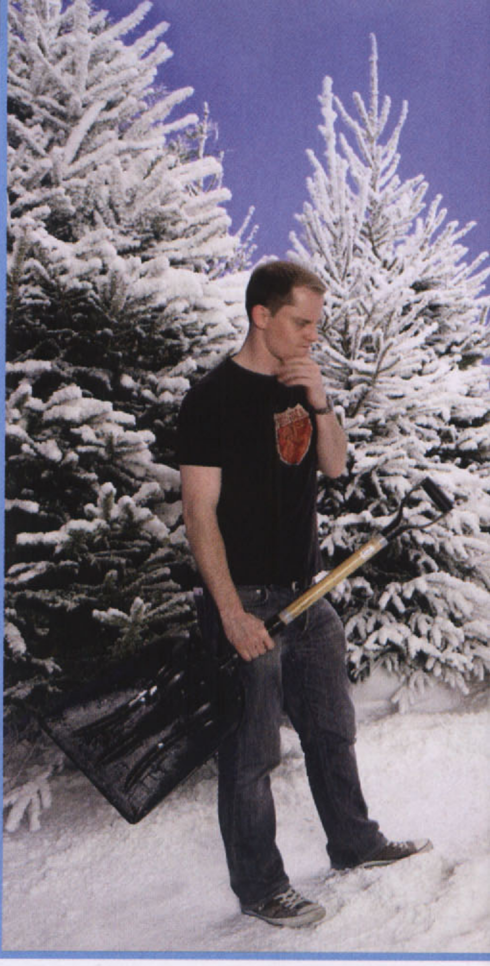
Richard's first project as part of the BBC One team was *Doctor Who*'s 2007 series trailer campaign (tagline: 'When two worlds collide... anything can happen'), which introduced new companion Martha Jones. He wrote, directed and edited the promos himself. "It's one of the few jobs in TV where you get to follow things through from conception to completion. You're paid to have the idea, pitch it, storyboard it, shoot it, cut it, and supervise the grade...

"Some of the best work on British TV is done in trailers and promos. To condense a show into 30 seconds, often you have to be far more creative than you can ever be in the show itself. Sometimes the programme-makers are the least best-placed people to advertise their own show. They're far too attached to it. Too much baggage. You need that fresh pair of eyes to come in."

The executive producers of *Doctor Who* at that time, Russell T Davies and Julie Gardner, were impressed, and thereafter Richard made all the show's major launch campaigns and trailers for the best part of three years, while working on campaigns for some of the BBC's other biggest dramas, "because unfortunately," he points out, "you can't work all year on *Doctor Who*! I was the BBC One drama man, really. It was a great job. Essentially, I got paid to watch TV." ►



Alex Kingston shows Richard how to make an entrance.



But he'd always wanted to direct drama. "Russell and Julie were fantastic," he says. "They were so supportive of me and what I wanted to do. They gave me the opportunity to shadow a couple of their directors on *The Sarah Jane Adventures*: Graeme Harper – an absolute legend – and Joss Agnew. I took a sabbatical from Red Bee, and lived in Cardiff for six or seven weeks. I went to the readthroughs, effects meetings, prep meetings... Coming from a running background, I knew so much about how a set works, but it's rare that you get the time to actually sit and listen to what the director tells the actors, or appreciate the impact that the director is having on the day..."

Flash a couple more years: in 2010, Richard left Red Bee to go freelance. "It took me about 12 months to psyche up the courage to leave. I enjoyed Red Bee so much, I'd taken my eye off the prize." He started his own business, Clever Dick Productions, specialising in promos, trailers, and other broadcast short-form. "Before I left Red Bee, I met with Piers [Wenger] and Beth [Willis, executive producers of *Doctor Who*'s 2010 and 2011 series], and they were keen to have someone who knew the show, but was also open to their new take on it, to come on board to... sort of promote the show internally. Doing all the Coming Up Next Week stuff."

What exactly *was* the fresh-faced execs' 'new take' on the show?

"Piers compared it, in tone, to the *Star Trek* reboot that JJ Abrams did [on the big screen, in 2009]: not dismissing the old days, acknowledging it, but coming back to kick ass for the next generation. I remember him talking about 'swagger'. Travelling through time and space is such a thrilling concept, and Piers wanted to inject a bit more of the enjoyment back into it. Two years later, the word 'swagger' is quite mainstream now, but back then it was cutting-edge stuff. Heh! He's ahead of his time, Piers."

Soon, Richard was working with Annabella Hurst-Brown, *Doctor Who*'s additional content producer, on four mini episodes – *Space* and *Time*, broadcast during the BBC's 2011 *Comic Relief* fundraiser, and *Good Night* and *Bad Night*, for the *Sixth Series* DVD set – and material for the 2010 arena show, *Doctor Who Live*, and the ongoing *Doctor Who Experience* exhibition. "'There's a lot of this additional content,' Beth told me, 'and we want a go-to person who can look after this stuff – who really cares about it.' She wanted someone for whom it would be the most important thing in the world. Those mini-episodes had to be as good as actual episodes. They weren't just DVD extras. They had to be great."

Richard directed over an hour of so-called 'additional content' in just four days. "Nobody believed that we could do it in that space of time," he says. "We shot *Space* and *Time* in one 12-hour day, breaking the record for the page-count-per-day on the TARDIS set."

He's a record-breaker then? Not quite.

"The record has since been re-broken by [director] Nick Hurran," he reveals. "In *The Girl Who Waited* [2011], the Doctor spends most of the episode in the TARDIS, so Nick went in and shot all of of Matt [Smith]'s scenes in one day, and totally whupped me into the ground. The cheeky swine." But Richard was thrilled to have all four mini-episodes signed off by Steven, Beth and Piers with no changes requested. "I got one of the best e-mails from Steven that I've ever had from anyone. It read: 'With time and effort, I am confident that the rest of the show can be as good as these scenes' – which was a better response than I could ever have dreamed of. By then, I'd been asked to shoot the opening sequence for the 2011 *National Television Awards*, with Matt Smith and Dermot O'Leary...

"Then, one dark, wintery morning, when I was sat, as usual, in some freezing cold BBC editing suite, Beth called. She told me how thrilled they'd all been with what I'd done for them so far, and how they wanted to help me get to the next level. The natural next step would have been a bit of *Sarah Jane*, although sadly that was no longer an option [*the show had been put on hold, as its star, Elisabeth Sladen, had been diagnosed with cancer – Ed*], so Beth suggested that maybe I could direct a... well, I can't say 'entry-level episode' of *Doctor Who*, because there's no such thing, but one of the less technically-taxing episodes, maybe next year. In the meantime, she said, would it be okay if they were to send me a few pages of one of the episodes of the upcoming series, for me to have a read through, then maybe the following week go and have a chat with her, Marcus [Wilson, the producer], and Piers, about how I'd approach it...?"

Was this a proper job interview?

"Well, I knew that other people were going for it, but it was totally bonkers that they'd asked me, so I was thrilled, but I never thought I was seriously in the running. Most directors work for years before they're asked to do something like *Doctor Who*. So I went in, and I came out thinking, 'At least I've given it my best shot.' A couple of days later, at eight or nine in the morning, Beth called again, to tell me that, after some deliberation, she, Piers, and Marcus were ready to offer me the episode! I'm pretty sure that I wasn't still on my chair after she said that.

"However, Beth said that the final decision was down to Steven, and he had some questions that he wanted to ask me. She told me that he'd call me later that day, to talk to me about it, and then confirm or deny. That was nine o'clock in the morning. Steven didn't call till gone seven at night. It was the longest day of my life! When he called, all he said initially – in his Scottish voice, which I can't do – was, 'F***ing hell! So are you up for this?' It was already assumed that I was doing it. I don't really remember a huge amount of the rest of our conversation, because I was a bit dazed – simultaneously thinking, 'Oh my God, this is the best thing that's ever happened to me,' and 'Holy crap, what have I let myself in for?' I started the following Monday."

He must have been feeling the pressure...?

"I'd be lying if I said there wasn't a chance of me cocking it up," he smiles. "There is always that fear of failure. You've let yourself down, you've let the fans down, you've let the Third Reich down... You don't want to be in that situation. But that kind of pressure is good."

What did Richard's friends and family make of him landing the gig of a lifetime?

"My mates were thrilled. My mum was ridiculously excited, because she's responsible for me getting into *Doctor Who* in the first place. When we were kids, she'd encourage us to watch it. She's a huge science-fiction fan. I don't think my parents were ever completely convinced about me heading off to study film and TV at university, and then trying to make a living out of it, but I managed to win my mum around eventually, when she had a signed photo from Kevin Costner [*Richard was a runner on 2005 rom-com* The Upside of Anger, *which starred Costner – Ed*] and a picture of me outside the TARDIS.

"Before they gave me *Let's Kill Hitler*, I understand that Beth and Piers asked Matt and Karen [Gillan, who plays Amy] whether they'd enjoyed working with me in the past, and were they okay with me being offered a full episode...? Apparently, they were immensely supportive. In fact, they continued to be all the way through the shoot. That was wonderful, to have Matt telling you that he thinks you're doing a great job, because it *was* scary, and it was nerve-racking, and it was brilliant to have that network of people around me who were not only happy I was there, but also trusted me to do a good job."

And the foreboding presence of Hitler didn't worry Richard at all?

He laughs. "It was one of my many points of concern. Marcus and I spoke about it a lot in advance. It was important that Hitler didn't come across as 'the furious, moustached menace that everyone loves to hate' kind of thing... Our main worry was that he must be realistic, and not a caricature. I think maybe humanity has dealt with Hitler, and with the atrocities that are associated with his regime, by turning him into a comic character... but that would have been way too easy. Menace is often better portrayed calmly, and with more thought."

Another point of contention – "and the cause of endless discussions, even throughout casting" – was whether the Germans in *Let's Kill Hitler* should speak in a German accent or not. "Traditionally, the TARDIS translation circuit translates not just the language, but also the accent," points out Richard. "In *Vincent and the Doctor* [2010], when the Doctor and Amy end up in France, Vincent van Gogh has a... is he Scottish? And everyone else talks in a... er, West Country accent? And yet, in [2011 two-parter] *The Impossible Astronaut* and *Day of the Moon*, all the Americans sounded American. President Nixon sounded just like you'd imagine Nixon to sound. In the end, we tried to go for... not a full-blown German accent, but a Germanic delivery with a hint of Deutschland. Albert Welling [Hitler] happened to do a very good Germanic English."

UNDRESSING THE DOCTOR

Richard Senior was the director of last November's *Children in Need* scene.

"I came up with the idea of auctioning off the Doctor's costume," says *Doctor Who* brand manager – and producer of the sequence – Edward Russell. "I asked Steven Moffat if he could write something, and within an hour he'd written this *fantastic* two-page script. I found out on the Monday that we could shoot it on the Wednesday – and it was on air on the Friday! The Children in Need people said 'thank you, we love it. Find a director and get it made.' Richard was the first person that came to mind. He's very good at doing short pieces. I'm so glad that when I called him on the Monday morning saying 'Help! I need you to direct a tiny piece of *Doctor Who*', that I'd caught him just before he was about to book a weekend away. The whole package comes in at about two-and-a-half minutes long, with the trailer. I think this is one of the best things we've done for Children in Need. I really hope so!"

POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX
POLICE TELEPHONE FREE FOR USE OF PUBLIC
OPEN
BBC one

Richard helps David Tennant dig out the TARDIS, on set for the 2009 BBC One Christmas idents.

"Before I started on *Let's Kill Hitler*, Matt and Karen were immensely supportive. That was wonderful!"

Richard describes the episode itself as like "*Indiana Jones* meets *Terminator 2*, but on a TV budget." One of his biggest headaches was the interior of the Teselecta ship. "Steven had imagined the crew to be so tiny that they were almost microscopic. I felt that it would be creepier if they were a little bigger than that, so if one were leaning out of your eyeball, you could probably see them, if you were a couple of feet away. These Teselecta guys were, effectively, on a covert mission, so I wanted the bridge of the Teselecta to feel a little like a submarine. Quite claustrophobic, if possible."

The Teselecta Antibodies were "probably the biggest challenge." In Steven's original script, the Antibodies were humanoids "with big, bulbous, spherical heads, which would have looked really cool, but we had a number of concerns... Firstly, a blank, featureless head was reminiscent of the Handbots [from *The Girl who Waited*, filmed prior to *Let's Kill Hitler*, although it aired later]. Also, on *The Impossible Astronaut*, a lot of time had been spent in post-production painting out reflections of camera crew and equipment in the spaceman's massive helmet. You burn up a lot of time and resources fixing things like that, even if you know in advance that it's going to be a problem.

"Secondly, I was worried that the Antibodies could be mistaken for members of the Teselecta crew that had somehow been converted. We didn't want to give the impression that the Antibodies and the crew were in any way the same thing... The Antibodies needed to feel part of the ship, not part of the crew. The guys at Millennium FX were brilliant. They drew up some designs: firstly, slightly biological-looking creatures with big, silver heads, and then more mechanical-looking robots that hovered above the ground. For the shoot, Millennium built us three fantastic Antibodies, with red, remote-controlled laser eyes, and that lovely, blue neon glow around the tentacles – it felt like *The Fast and the Furious* – which I really bullied Millennium to put in. It made them look really bad ass. I was thrilled."

A more character-based challenge for Richard was coming in "to do such an important part of River Song's story," and to make it believable – "to make sure that we were motivating that massive reversal of hers, from assassin to saviour. How the hell *does* River change her mind," he laughs, "and end up saving the Doctor instead of killing him? The great thing about it is, Matt, Karen, Arthur [Darvill, who plays Rory] and Alex [Kingston, who plays River] all have strong ideas about how they want to do things, which makes it a real team effort – a totally collaborative experience.

"I'd be really worried," he continues, "if Matt and I always agreed about how a certain moment should be played. The times when we didn't agree were often when we created the best stuff, sometimes because Matt had convinced me, and sometimes because he'd heard me out and gone, 'Yes! Let's do it like that.' Matt is open to input, even if he thinks your idea is mental. The Doctor that Matt has created, is a very spontaneous character. When he walks into a room, the audience doesn't know – even the Doctor doesn't know – exactly what's going to come out of his mouth. Even if you know the lines that Matt is going to say, you're never quite sure of the inflections that he's going to place on each particular beat. He will try different things out on different takes. I love working with him, because I feel like I'm collecting. Matt will find brilliant moments along the way, and it's about trying to harvest as many of them as I can."

Richard is proud of the finished episode, although admits that he finds it difficult to watch back. "It's taken me a long time to come to terms with the difference between the aspirations I had for this amazing episode when I first read the script and what I actually got made. A little part of me will always watch it and think, 'If only we'd had a bit more time' or 'If only I'd thought of *that*.' But I'm coming to terms with that. Matt was quoted at some press event saying that it was his favourite episode to date. He probably doesn't even remember saying it, but it meant a lot to me."

Richard considers *Let's Kill Hitler* to be "televisual Marmite" – people either absolutely love it, he says, or really don't, but "I haven't actually, genuinely, read any reviews or met anyone who's said 'meh' about it. I'm just glad we provoked a passionate response. That's what it should be about. Those three weeks that we were on set were fantastic, and frightening, and brilliant, and horrific, all at the same time. My relationship with the project went from 'this is the biggest break I've ever had, and the coolest thing that's ever happened to me', through to 'oh my God, I've been stitched up' and 'what am I doing here?' – literally, eight times a day.

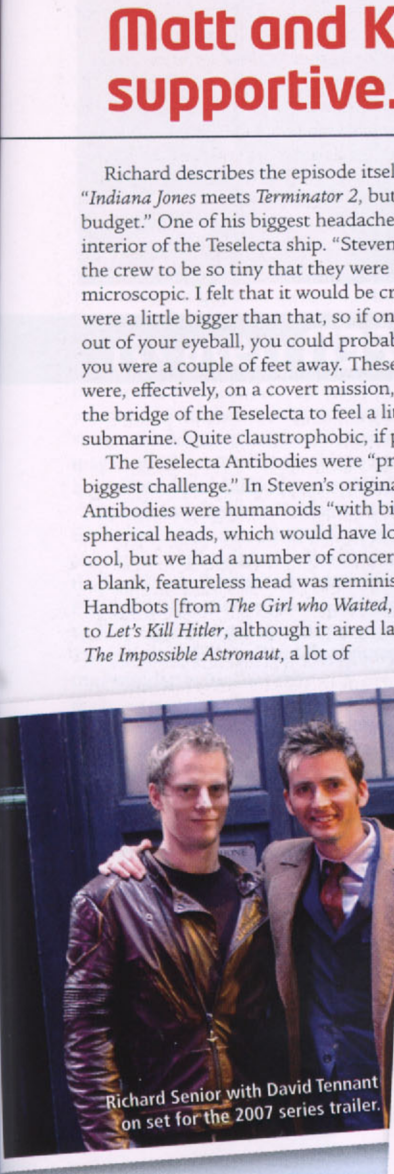
"I think I enjoy it more now, looking back on the experience, because it was... I don't want to say harrowing, but it was mentally hard. I couldn't have done it without Marcus. He was fantastic. The week before we started, he said to me, 'Remember, Rich, "fun" is just the past tense of "deep s***"' – and believe me, for three weeks, we were up to our necks in fun."

Would Richard do it all again?

"In the knowledge that Steven reads **Doctor Who Magazine**?" he grins. "I would absolutely *love* to do more. Maybe I should be looking into other projects, and excited by the wider world of possibilities, and I *am*, but deep down there will always be that inner geek inside of me that just wants to go back in the TARDIS. If the BBC were ever crazy enough to have me back, I'd be there with bells on."

With actual bells on?

"Well, no. That would be strange. Although, we did wear Stetsons for part of the cornfield shoot. Filming the opening sequence, of Amy and Rory driving the car around, I was keen to have a sort of western, hillbilly feel to it, so the DOP and I banged on our Stetsons. Those were a great couple of days. It was like a *Doctor Who* summer camp. But if I'm invited back... I'll dig out some bells."



Richard Senior with David Tennant on set for the 2007 series trailer.

Richard enjoys working with Matt Smith.

COUNTDOWN TO 50!

DWM counts down to the 50th anniversary of *Doctor Who* in November 2013, with its season-by-season celebration...

FIGHTING BACK

Doctor Who comes under attack for being too violent and frightening.

Sarah Jane Smith takes her leave - and the series pushes the boundaries of acceptable TV viewing like never before...

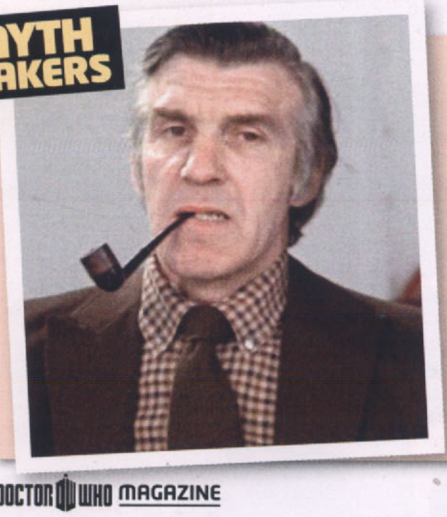
Feature by **JACQUELINE RAYNER**

THIS ISSUE SERIES FOURTEEN (1976-77)

Series Twelve and Series Thirteen had been fun for all the family. Monsters for the children, horror for the grown-ups. Would Series Fourteen, still controlled by the outstanding team of producer Philip Hinchcliffe and script editor Robert Holmes, continue in that tradition? Well, maybe not entirely. While the stories were still superb, was this a season where things went a bit too far...? Mary Whitehouse, president of the National Viewers' and Listeners' Association certainly thought so, but then across her long career her targets ranged from *A Clockwork Orange* and Dennis Potter to *Pinky and Perky* and *The Man from UNCLE*, and how far her many and frequent objections were justified was a subject of wide debate.

Robert Holmes himself stated that he wouldn't let a child under ten watch the programme – thereby excluding the section of the audience that most delighted in running round the playground yelling 'Exterminate!'

MYTH MAKERS



ROBERT HOLMES
WRITER AND SCRIPT EDITOR

Robert Holmes may be one of *Doctor Who*'s most popular writers, but he's one of the most controversial too. His dark, witty, and often violent scripts even gave rise to their own adjective: 'Holmesian'. Holmes had seen the darker sides of humanity while serving in the army and the police force before turning to journalism and, ultimately, scriptwriting. He wrote for many popular series across his career including *Dr Finlay's Casebook*, *Dixon of Dock Green*, *Doomwatch* and *Blake's 7*, but *Doctor Who* was where he really made his mark. His earliest stories, 1969's *The Krotons* and *The Space Pirates*, may not have been as assured as his later work, but they had their fans – indeed, his wife felt that the latter was his best script. It was with the Pertwee years that Holmes really made his mark, bringing horror to the home with shop dummies, policemen, dolls and chairs all suddenly becoming deadly. He created the Autons and the Sontarans, named the Doctor's home planet Gallifrey (and, later, reinvented it as a corrupt regime) and upon becoming script editor – unofficially in 1973, then officially between 1974 and 1977 – he took the series back into space, and into darker, tougher territory. As well as writing stories himself, Holmes often rewrote others' scripts almost completely – *The Ark in Space* and *Pyramids of Mars* being just two examples. After a break from *Doctor Who*, Holmes returned with 1984's magnificent *The Caves of Androzani* and said he would be happy delivering a story a year until the show ended. Sadly, he passed away only two years later, before completing his final story, the conclusion of 1986's *The Trial of a Time Lord*.

MEMORABLE MOMENTS

"But what if you've guessed wrong?" "When did I ever guess wrong about anything?" "Lots of times."
(*The Masque of Mandragora* Part Four)
Sarah's sadness as the Doctor rushes off into danger is very touching.

"The scarlet and orange of the Prydonians, the green of the Arcalians, the heliotrope of the Patrexes..."
(*The Deadly Assassin* Part One)
Runcible the Fatuous sends hundreds of children scurrying to their dictionaries.

"It is a Laserson probe. It can punch a fist-sized hole in six-inch armour plate or take the crystals from a snowflake one by one."
(*The Robots of Death* Part Three)
D84 waxes poetical about a tool.

"Dramatic recitations, singing, tap-dancing. I can play the Trumpet Voluntary in a bowl of live goldfish."
(*The Talons of Weng-Chiang* Part Two)
The Doctor reveals unsuspected talents to Henry Gordon Jago.

Knife crime in *The Talons of Weng-Chiang*.

– and also claimed that he didn't believe fantasy violence was at all damaging to children. But where is the line drawn that makes some violence 'fantasy'? Children can pretend to shoot each other with pretend laser pistols and no harm is done (well, usually). But Series Fourteen featured someone having their head held underwater – it was in the fantasy world of the Matrix, but could have just as easily happened in a suburban swimming pool (this sequence was edited after Part Three's first broadcast). It featured a future savage from a distant world who threatened people with a knife, attempted to stab them or throw the knife at them. Her victims might have included robots and a living ventriloquist's dummy as well as humans, but similar knives could be found in most kitchen drawers. There are a lot of parts of Series Fourteen that would fall foul of the current BBC's strictures on imitable violence, as well as the guideline that states violence shouldn't be condoned. The Doctor may at times criticise Leela, but he often seems happy with the results of her actions.

So how to judge a series that is, on the one hand, by its own admission not aimed at young children any more, and on the other hand contains some of the best *Doctor Who* stories ever made? It's tricky. But the question 'why did the production team go so far?' can be answered with 'because they cared'. The people behind Series Fourteen were pushing the boundaries because they were determined to make a great show. Sarah Jane had been probably the most successful companion ever; so there must have been temptation to create a similar one when Elisabeth Sladen left the show. But no – it was time to experiment instead. The first ever story where the Doctor has no companions? Check. A controversial reimagining of Time Lord society? Check. A new companion who is unlike any who've gone before? Check. Leela was designed as a positive companion who could handle things on her own and didn't want to ask the Doctor what was going on or need his help; a savage who would help the audience understand the Doctor's code as she challenged his pacifism and he had to justify his stance.

It's also worth noting that the series reined itself in occasionally: during planning stages the deaths of both Sarah Jane and the Brigadier were serious possibilities, and the title *The Day God Went Mad*, which would probably have ruffled a few feathers, was changed to the less contentious *The Face of Evil*. In the same story, Tom Baker refused to perform a scene where the Doctor threatens someone with a knife, and changed it instead to the Doctor bluffing that he could wreak havoc with a deadly jelly baby. The more debatable inclusions also have to be balanced against the brilliance that surrounds them – the glory versus the gory. *The Masque of Mandragora*'s torture can be weighed against its fascinating Renaissance intrigue and stunning locations. In *The Talons of Weng-Chiang*, Leela might inform the watching children of the best way to stab someone in the heart (strike under the breastbone), but her knife-wielding ways lead to one of *Doctor Who*'s most glorious scenes, as Professor Litefoot grapples with a joint of meat in order not to embarrass his guest. And, of course, the rest of the story is full to the brim with sparkling dialogue, tension, humour, cleverness and thrills. *The Robots of Death* might feature blood, knife-throwing, mental breakdown, potentially deadly helium inhalation, (off-screen) strangulation and on-screen attempted strangulation, but it also has some of the greatest world-building, design and hats ever seen in the show.

There were reasons why *Doctor Who* would significantly change after this season – but it's impossible to condemn a run of stories that is so rich in so many ways. **DWM**

> **'Leela was designed as a positive companion who could handle things on her own and didn't want to ask the Doctor what was going on...'**

STAR PERFORMANCE

LOUISE JAMESON

LEELA

Louise Jameson decided at the age of four that she wanted to be a performer, and never wavered from that – although her parents persuaded her to do a secretarial course before beginning her drama training, just in case her chosen career failed to work out. Luckily, with roles ranging from an *EastEnders* matriarch to Bergerac's girlfriend to a supernatural investigator in *The Omega Factor* to a prisoner of war in *Tenko* – not to mention many performances for her first love, the theatre – it seems that she's not yet had to resort to typing for a living. After RADA, Louise did repertory theatre and spent several years with the Royal Shakespeare Company. Television and film parts followed. Louise got down to the last ten for the part of Purdey in *The New Avengers*, but although she lost out on that role she was destined to become a similar female icon – in 1976 she beat dozens of other actors to the coveted job of Elisabeth Sladen's replacement.

Jameson has been open in confessing that her time on *Doctor Who* was not entirely happy, due to an uncomfortable relationship with Tom Baker, who disliked the character of Leela – and on top of that she found that the male-dominated nature of the production sometimes created an atmosphere she found unpleasant. However her discomfort never found its way on to the screen, and viewers adored this self-confident savage who gave as good as she got and saw herself as the Doctor's protector as much as his protégé.

In fact, so popular was she, both on screen and off, that the producers were desperate to keep her when she decided to leave the show. The suddenness of Leela's departure at the end of *The Invasion of Time* was partly the result of producer Graham Williams hoping until the very last minute that Louise could be persuaded to change her mind and stay. She may have moved on from the show, but she has remained in the affections of *Doctor Who*'s fans to this day.

THE TIME TEAM

CHRIS

EMMA

MICHAEL

WILL

The continuing mission to watch all 784 *Doctor Who* episodes, in order from the start...

THIS ISSUE EPISODE 711 - NEW EARTH

CAT FLAP!

The team take to their sick bed this month as the Doctor and Rose visit a hospital in the far future. It's a whole new Earth - but they're soon reunited with an old friend... and an old enemy!

Compiled by PAUL LANG | Artwork by ADRIAN SALMON

They were strangers just 12 months ago, but it's now hard to imagine a time when we weren't enthralled by their wild and wacky antics. No, we're not talking about the Doctor and Rose, but the Time Team. Over the last year, we've discovered Michael's love for Barbara Wright, chuckled about Chris and his Billie Piper infatuation, shrieked with delight at Will's one-liners and sobbed with Emma as she got a bit emo about the whole business. Now it's time to embark on an all-new run of adventures, and the Team find themselves heading somewhere they never thought they'd go, as they turn up at Michael's house and he shows them into... the bedroom!

Panic not, though - there'll be no hanky-panky in the Time Team. "We've got the builders in, you see," he explains, "so the telly's been temporarily relocated. You'll all have to perch on my luxurious king-size divan." Our fearless four slip off their shoes then carefully mount the well-sprung mattress and snuggle up for a visit to New Earth.

"Assuming that it's now Boxing Day, that snow cleared up pretty quickly," says Chris as the Doctor and Rose prepare to head off on their travels. "And they also seem a lot more pally. Perhaps they've just hung out since Christmas? He does seem more casual than his previous incarnation." Whatever's happened to the Doctor, Emma is a fan. "He's got a Tom Baker swagger. I'm liking it!" she giggles. "And the TARDIS has moved somewhere else since we last saw it, yet the Doctor and Rose act as if this is their first journey together since we last saw them. Odd. I might just be miffed that Mickey and Jackie aren't in this one for the whole story," says Michael.

"Jackie packs Rose off as if she's going travelling - which I suppose she is," observes Will. "It's much more organised than her previous departures." Chris, meanwhile, is feeling for poor Mickey. "He looks so defeated, like he's losing Rose all over again," he says, with a slight sniff. Will agrees: "He says 'I love you'; she just says 'Bye'." What a cow.

Not that the Doctor and Rose have even noticed - they've already bundled into the TARDIS and are off! "I love the way the Doctor engages with the TARDIS controls, he's so dextrous, none of that yanking around that the last one always seemed to do," says Will, thrilled. "Did you notice the remnants of 'Bad Wolf' on the tarmac?" asks Emma. "Completely missed that!" says Will. "The teaser is surprisingly unexciting, isn't it? And the TARDIS interior has gone very green again. Ick."

When the TARDIS lands, *Doctor Who* is on a proper alien planet - for the first time since *Survival*! "I want to go there!" shouts Emma. "Flying cars and soaring skyscrapers made of glass! New Earth looks like the Emerald City I pictured as a kid. That said, it's still essentially 'Earth', isn't it? No matter how much Rose jumps up and down insisting it's different, it's still pretty normal-looking, considering it's five billion years in the future."

Michael is more concerned with *how* Rose is behaving than where she is. "I'm going off her," he announces. "She's so annoying when they're lying on the grass. What has happened to her? Did the time vortex make her smug? This new Doctor seems to be encouraging her as well." Emma has also noticed a change. "The dynamic between them has changed, she's much more tactile with him," she notes. "I'm glad one of Cassandra's spider robots has turned up to distract from the self-congratulatory dialogue," agrees Will.

Yes, everyone's favourite bit of skin stretched across a metal frame, Cassandra, seems to have survived being splattered across the walls of Platform One, and is earwigging on the Doctor and Rose's banter. But that's not the only twist - the Doctor has received a message inviting him to visit Ward 26 of a nearby hospital. Emma is impressed with this new use for one of the Doctor's gadgets. "Need an alert for your next trip? There's a Psychic Paper app for that!" she chuckles. "I wonder if it gets Angry Birds?" wonders Will. "No time to save any other planet ever again."

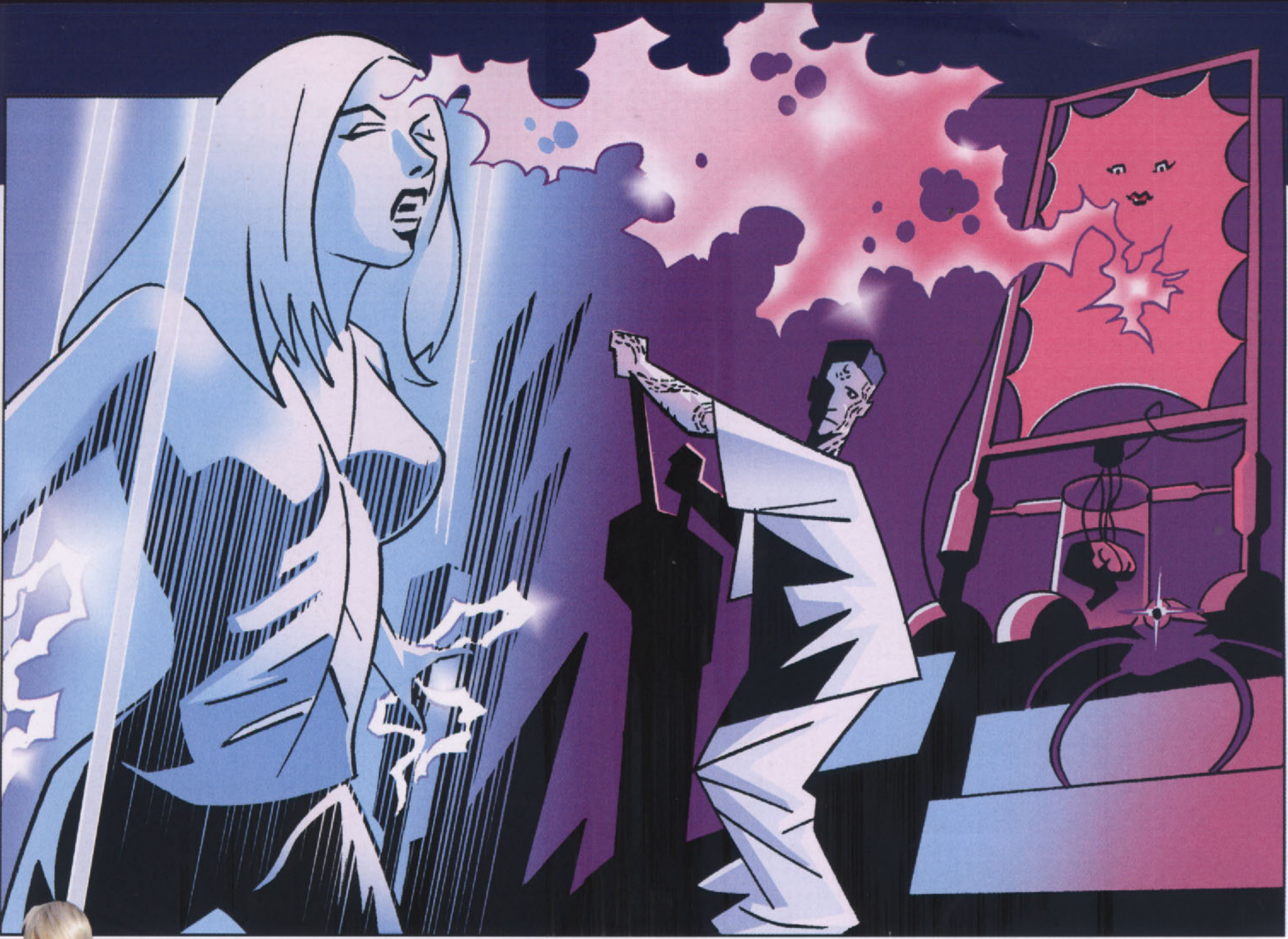
Arriving at the hospital, Rose is momentarily stunned by the feline appearance of the nursing staff. "The cat make-up is stunning," says Will. "The nuns really do seem to be cats and the actresses bring them alive perfectly. The veils are clever - adding lots more nurses without having to make more masks."

Chris has been swept up in the infectiously joyous tone of the episode. "It's so fun and bouncy - the lift sequence is silly enough to come from a cartoon!" he whoops, as our heroes get an unexpected soaking. "It's a welcome change from the broodier feel of some of last year's adventures." Will is also enjoying himself enormously, even whooping at the sight of a favourite bit of stock footage. "The *Doctor Who* lift! The showering is brilliant, especially the counterpoint of the Doctor's relaxed enjoyment and Rose's horror. Lovely comic performances," he declares.

While the Doctor is off discovering that his message is from that big old Face of Boe, who's a patient at the hospital, Rose finds herself in the basement with another familiar face. "It was Cassandra!" cheers Michael. "Well, there's someone I never thought we'd see again. The explanation for her return is fairly convincing, too - we didn't see the brain die!" Emma is also delighted by her return. "The fact that she's alive makes me wonder if the Ninth Doctor was actually that callous before. He must have known her brain wasn't dead and that she'd just transplant herself - I hope," she says.

"The CGI is still as lovely as before, and there's some nice showing-off with her servant, Chip, putting his hand behind her skin," adds Michael. "But Rose really does seem to have changed for the worse. Smirking at Cassandra's hideous 'death' is shocking," tuts Emma. "It harks back to their first conversation though," says Chris. "She doesn't seem at all fussed by Cassandra being back. She can definitely handle herself... oh wait, she's been possessed. Never mind."

Zombies or not, this lot don't look at all well.



"New Earth looks like the Emerald City I always pictured as a kid." – EMMA

Cassandra has used a handy psychograft machine to plonk her mind in Rose's body. Once installed, she can access Rose's thoughts and quickly realises that the lanky stranger in the brown suit she spotted earlier on Spidercam is the Doctor. "She's quite right in calling him a hypocrite. Everything has its time and everything dies – unless you're a Time Lord, apparently," says Will.

"Cassandra's humour is ever so naughty," says Emma. "I'm actually finding her more scary as a result." Will is delighted by Billie Piper's take on Cassandra. "She's got her down completely. Examining her 'bumper' is quite saucy. *Carry On Cat Nurse*?", he suggests, while Chris cackles like a randy Sid James.

"This is a fantastic chance for Billie to play comedy. I love her accent and the subtle changes in her performance. I'm not surprised it doesn't take the Doctor long to spot that something's very wrong. It was probably that kiss. I can't imagine what a certain cardigan-loving history teacher would make of that..." says Michael. "It's nice," agrees Emma, "but I do think she might be overdoing it. The heavy breathing and rolling eyes start to grate after a while."

Back above ground level, those naughty cat nurses continue to impress. "The Sisters of Plenitude and the hospital have so much more depth than anything we saw last series. It's the little details, like being able to see the cityscape from the Face of Boe's window," says Emma. "The cat make-up is just amazing and they are so wonderfully evil," agrees Michael. "It's nice to have an all female race of creatures! Love the double act of Matron Casp and Sister Jatt – such wonderful voices, which really help convince you that they are cats. And as for lovely Novice Hame, I feel a bit sorry for her – even if she doesn't seem to mind that the Sisters are carrying out a particularly evil scheme."

He's still got it. And now they've both got it.

Emma is stunned by the revelation that the Sisters have a secret human farm, in which they're infecting all their victims with every known disease to help them find cures. "I'm not sure I like this New Earth. But I do like the angry Doctor. Tennant's got this great throaty growl that gives him a real edge."

Once the Doctor reveals that he knows what Cassandra is up to and demands that she gets out of Rose's head, she has to think quickly. An attempt to blackmail the Sisters falls flat, so she decides to release the thousands of infected victims – and just one touch from them means catching every disease, all at once.

"How scary are the zombies, huh? Yeah I'm calling them zombies, because that's what they are. Creepy, creepy stuff," says Chris, rubbing his hands with glee. Emma is quick to dismiss him. "Sorry Chris, but they're *soooo* not zombies. Zombies are dead, these guys are just infected with... everything! Zombies definitely can't get better," she reasons. Chris won't let her rain on his parade of zombies. "The scale of this is amazing – Rose being... ahem... 'invaded' is frightening enough, but having the kindly nurses as the real villains and then unleashing hundreds of plague-carrying zombies upon New Earth? Talk about high stakes for the series opener!" he marvels.

"Now, this is more my kind of Doctor," says Michael, as the new, Tennant-shaped version throws himself headlong into the action. "He breezes into every situation and manages to charm people, but can still be pretty ruthless at times. I'm also delighted that he seems to be a lot more proactive in this body. He's real man of action, whizzing down the lift shaft and taking action to save everyone – with his own hands! None of this waiting for things to sort themselves out. There's a nice mania to David Tennant's performance. It still feels a bit raw, but I'm happy to give him time to settle in more."

Emma has more mixed feelings. "I admit that I like him taking charge and actually doing something," she says, "but I prefer it when he's messing with nano-genes and creating some sort of gizmo."

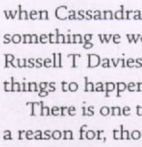
Michael is enjoying the fun as Cassandra bounces between the Doctor and Rose's bodies. "This story is much more of a comedy than a lot of episodes – playing it for laughs and then switching to the nasty business of the diseased specimens killing people all over the hospital," he says. "The problem is that the threat never really seems that serious."

Chris doesn't mind – he's enjoying it all too much. "David is having as much fun as Billie when in Cassandra Mode." he says. "And isn't it brilliant when Cassandra possesses a zombie and reveals something we wouldn't have known otherwise. Russell T Davies is quite good at finding reasons for things to happen, they never just happen."

There is one thing he may have forgotten to find a reason for, though. "If it's so easy for Cassandra to ►

LIKE THAT? WATCH THIS!

From cat nurse nuns in the far future to the big bang dog caring for the victims of Lazar's disease in 1983's *Terminus*...

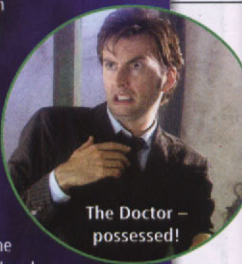


MICHAEL SAYS: Terminus, an old abandonded spaceship right at the centre of the universe, claims to offer a miracle cure, but its drab corridors are a far cry from the gleaming wards of the hospital on New Earth.

The Doctor says goodbye to companion Nyssa at the end of this story (although not before she's been running around in her underwear for a whole episode. The scandal!) She catches Lazar's disease, but luckily, she also finds the cure thanks to help from the dog-like Garm. He's not got much of a bedside manner, and I suppose he'd be more likely to chase the Sisters of Plenitude up a tree than help with their nursing...

AND YOU SAID...

BARTY JNR SAYS, VIA EMAIL:
I wasn't at all happy about the Ninth Doctor's sudden change, and in *The Christmas Invasion* we didn't get to know the new Doctor as he was mostly asleep. *This* was the episode that made me fall in love with David Tennant's incarnation.



The Doctor – possessed!

NATHALIA PETUHOVA SAYS, VIA EMAIL:
The way that David Tennant acted the possession scene, the way he moved and talked with Cassandra inside him, convinced me that the Tenth Doctor would definitely be brilliant.

SIN GREAVES SAYS, VIA EMAIL
The storyline of *New Earth* fascinated me. People who had never been touched, that could think, feel, and know what was happening to them, but couldn't do anything about it... the thought makes me shiver. It's horrific – but great at the same time. I could go on for hours about all the things I liked about this story!

ISAAC JANSONS SAYS, VIA EMAIL
New Earth was a brilliant look at the future, but because it lacked emphasis on the new Doctor it fell flat on its face. Not as flat as Cassandra, mind you.

ANNE-MARIE BARKER SAYS, VIA EMAIL
The end of the story, with the death of Cassandra, was very moving and beautifully performed by all the cast.

SARAH DANIELS SAYS, VIA EMAIL
New Earth was the first episode of *Doctor Who* I ever watched, when I was 13. It was the perfect episode to start with and made me fall completely in love with the Doctor and Rose. From Russell T Davies' superb script ("So many new parts! And barely used!") to the the cat nuns and the brilliant Zoë Wanamaker as Cassandra, it's a story I never fail to go back to over and over again when I want to watch a good, old-fashioned, joyful romp.

In Issue 444, *The Time Team* will be meeting Queen Victoria as they watch *Tooth and Claw*, and then in Issue 445 they have a meeting with old friends in *School Reunion*. Email comments to *dwm@panini.co.uk* or send them to the *Galaxy Forum* address on page 13.

"The cure is one of the most ridiculous things I've seen in *Doctor Who*!" – WILL

◄jump from one body to another, why did she need the psychograft machine in the first place?" asks Emma. Why, indeed. That's a small quibble, as far as Will is concerned. "Has this series got a bigger budget? Or has a lot been spent on making the season opener look expensive? Because it definitely does," he declares. Michael, as usual, isn't feeling quite so generous. "It's quite an uneven story, with some cheap-looking design. Cassandra's basement and the Intensive Care Ward really don't seem to be part of the same gleaming hospital complex we see. Plus there's some shockingly bad green-screen, with the large windows near the Face of Boe bringing back memories of 1970s CSO." Will takes him to task for being unkind. "I didn't notice the CSO at all! And I don't mind the basement looking like that – typical approach to making the public-facing areas of a building look impressive and then not bothering with the rest," he reasons. "And there was none of that jarring concrete-corridor mess we saw on Platform One," adds Emma.

Miaow!

Somewhere in the midst of all the romping around, Sister Jatt and Matron Casp have each met a fairly gruesome death after being touched by their own guinea-pig humans, so the Doctor knows he has to work quickly to make sure the rest of the hospital doesn't suffer the same fate. The plan he comes up with doesn't quite meet with the Team's approval, to put it mildly.

"The way the disease carriers are cured is one of the most ridiculous things I've ever seen in *Doctor Who*," says Will. "The disease-carriers are a bit ridiculous full stop," says Emma. "Mixing all the cures into a super shower is really taking liberties with the basics of chemistry. Also, I'm getting some weird religious vibe from all this cleansing and touching. I'm not sure I like this forced connection with the legends surrounding the Face of Boe. He's already God-like without the insipid healing show."

Will is also incredulous about Doctor's plan. "So drugs are all just funny coloured liquids? And even though the Doctor says they're intravenous, all that's needed is to *spray* people with them? And once you've been sprayed you can just touch someone else? To cure *every* disease in the universe?! I don't think the Doctor's going to make it through medical school," he concludes.

"The climax to the problem seems to be a damper version of *The Doctor Dances*," tuts Michael. "Yes it's a bit silly – but *hugs are fun!* C'mere, Will!" hollers Chris, leaning across the bed to grab hold of his Team-mate, while Michael and Emma desperately hang on to the edge of the mattress.

"Cassandra's story resolves much more satisfactorily," says Will when he eventually manages to release himself from the vice-like embrace of Chris. "Her being in the test subject's head is a nice moment and helps her change. Sean Gallagher is very good as the dying Cassandra when she inhabits Chip's body. How brilliant that we finally get to see Zoë Wanamaker properly, as Cassandra fulfils the memory she mentioned earlier on. Younger Cassandra shows real compassion. It's a really touching death scene, especially for a villain."

Indeed, there has hardly been a dry eye on the bed as the final scenes have played out. "The last couple of sequences are the highlight of the episode in my opinion – the performances are spot on. The Face of Boe is beautiful! He's kicked off another plot arc, too," says Chris. "And he speaks!" gasps Will. "Spooky Boe prediction! I like the recognition from the Doctor: 'That is textbook enigmatic.'" Emma wonders if she's the only one who's disappointed. "I was expecting booming and impressive! It's a weird accent too," she moans. "You're right, it's not what I was expecting," admits Will. "I quite like it for all that though. He is telepathic, after all."

Despite a few wobbles along the way, (many of which we can probably put down to the rocking motion of Michael's bed), the Team have enjoyed what they've seen. "A great start to the new series!" declares Emma. "So there are technical issues with the science, but the rest was multilayered and engaging. Who'd have thought Cassandra would steal the show? I even had a bit of a cry when she died," she admits.

"As a season opener, it's a frothy reintroduction to our heroes and sets things up for a new series of adventures – the next episode certainly looks an awful lot scarier!" says Michael, as the Next Time trailer teases the Team with Scottish Shaolin monks, Queen Victoria, and a werewolf! "I have no idea how that all comes together, but I'm looking forward to seeing Tennant with his native accent!" says Emma. Och aye! "Adventures in time are my favourite, and were handled wonderfully last year, so I have high expectations," says Chris.

"So what now?" asks Michael, as the titles roll. "Shall we lie here and spoon for a bit?" Despite his protests that he was joking, the rest of the Team make their excuses, stopping only to inspect the six rolls of wallpaper – two 'Columns' and four 'Roundels' – that are sitting in the hallway. DWM

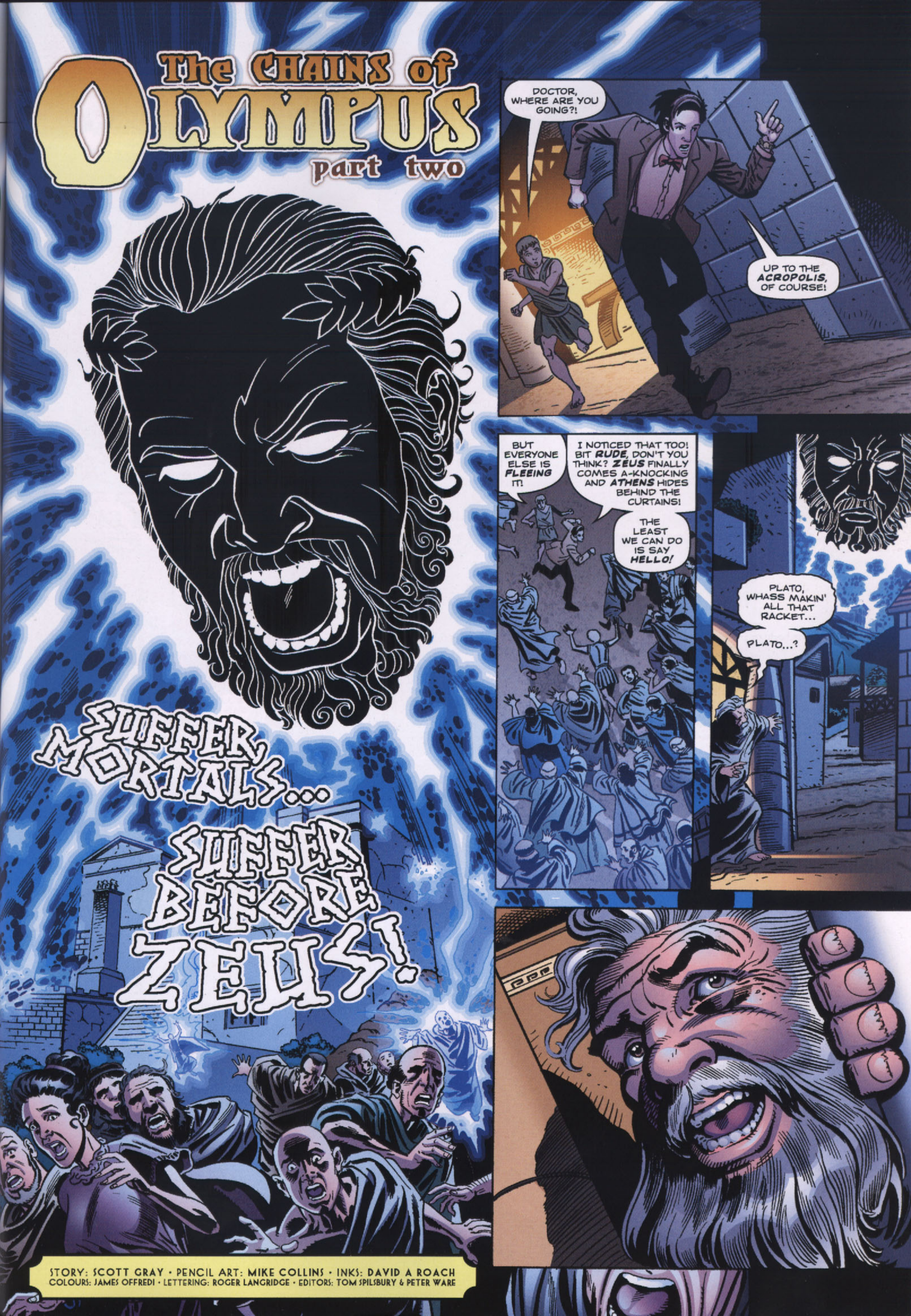
CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR... 1,459

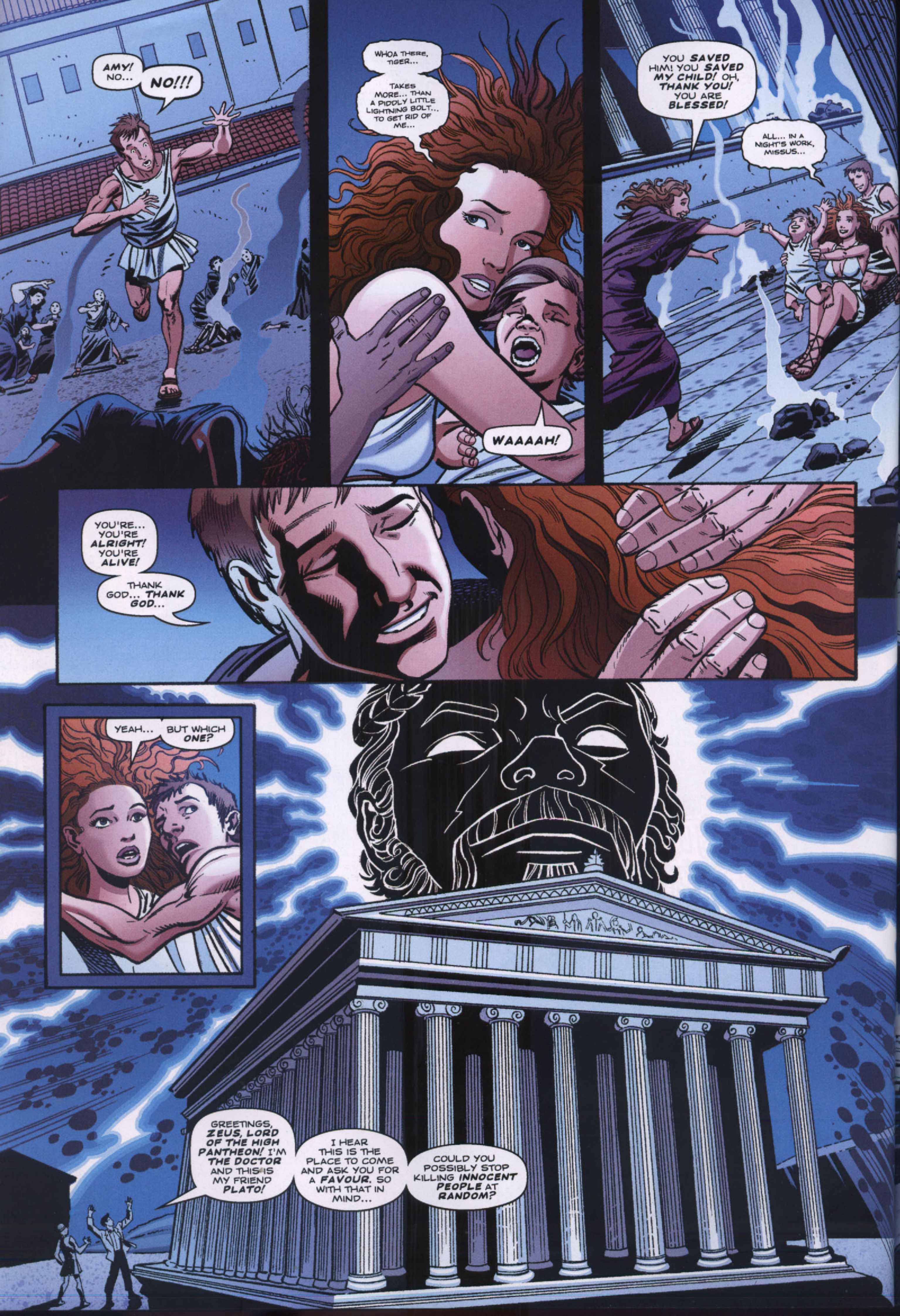
ONE OR MORE REGULARS RENDERED UNCONSCIOUS... 225

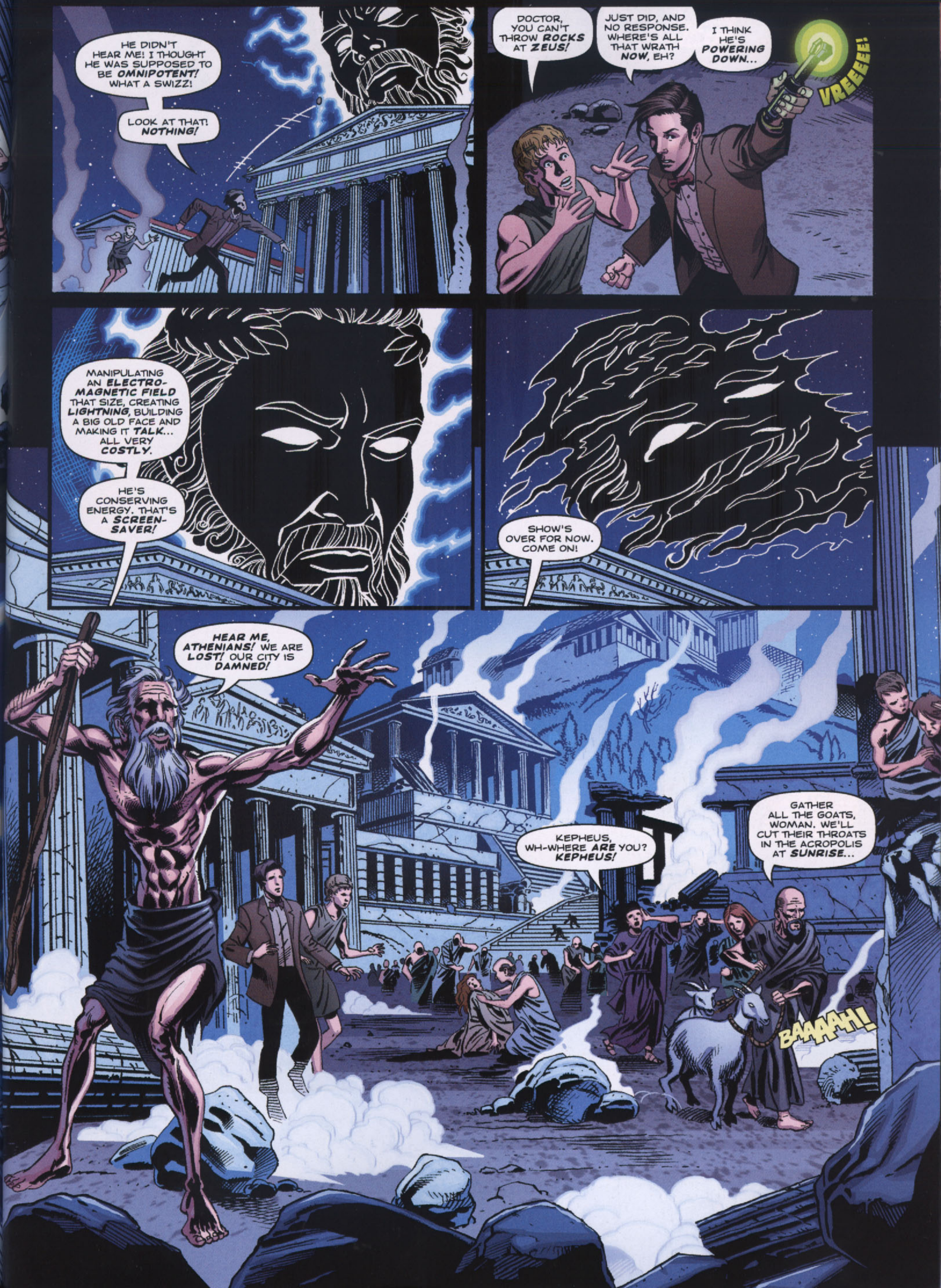
ONE OR MORE REGULARS INCARCERATED... 267

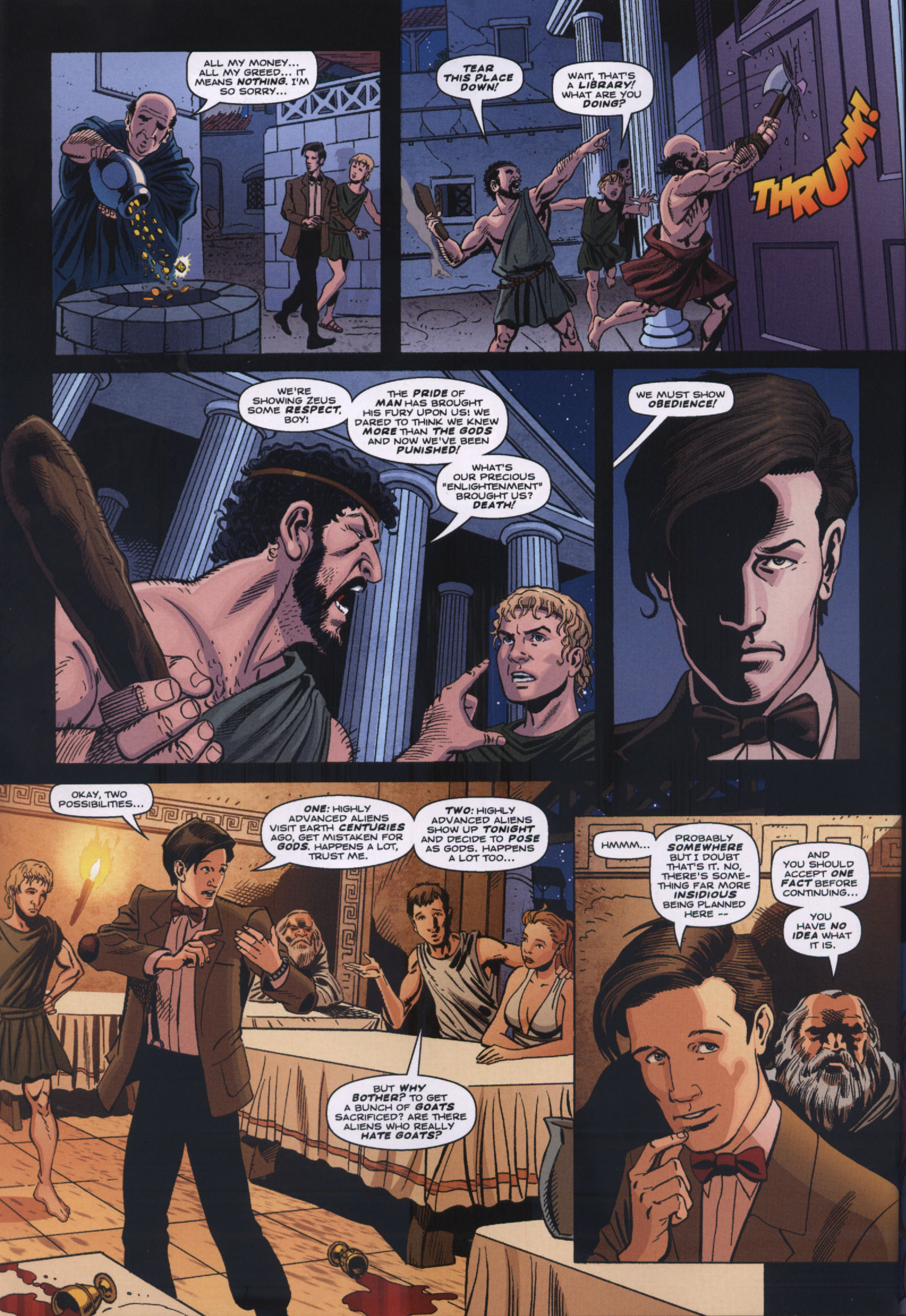
The CHAINS of OLYMPUS
part two

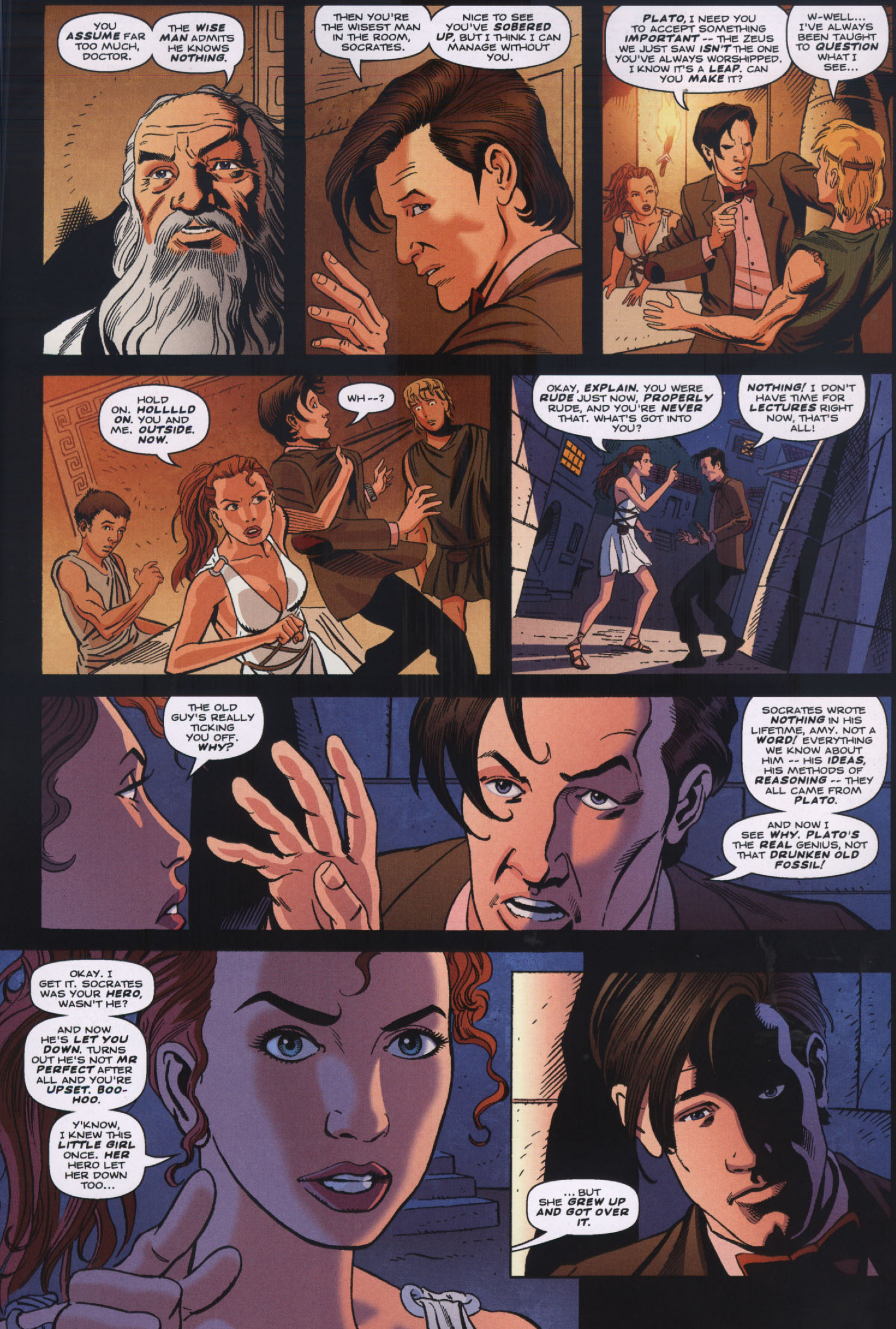

SUFFER, MORTALS... SUFFER BEFORE ZEUS!
DOCTOR, WHERE ARE YOU GOING?!
UP TO THE ACROPOLIS, OF COURSE!
BUT EVERYONE ELSE IS FLEEING IT!
I NOTICED THAT TOO! BIT RUDE, DON'T YOU THINK? ZEUS FINALLY COMES A-KNOCKING AND ATHENS HIDES BEHIND THE CURTAINS!
THE LEAST WE CAN DO IS SAY HELLO!
PLATO, WHASS MAKIN' ALL THAT RACKET...
PLATO...?

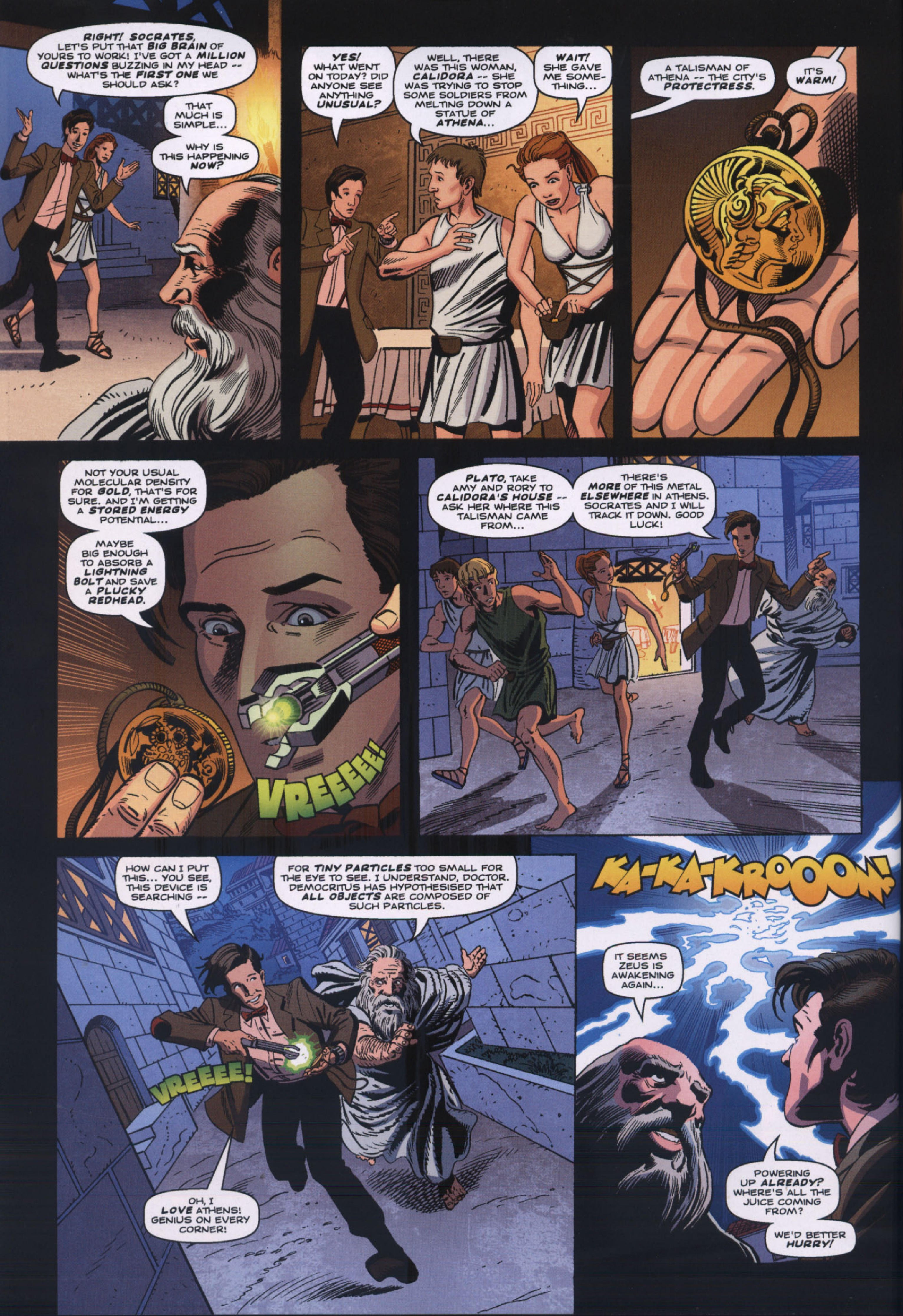
STORY: SCOTT GRAY • PENCIL ART: MIKE COLLINS • INKS: DAVID A ROACH
COLOURS: JAMES OFFREDI • LETTERING: ROGER LANGRIDGE • EDITORS: TOM SPILSBURY & PETER WARE

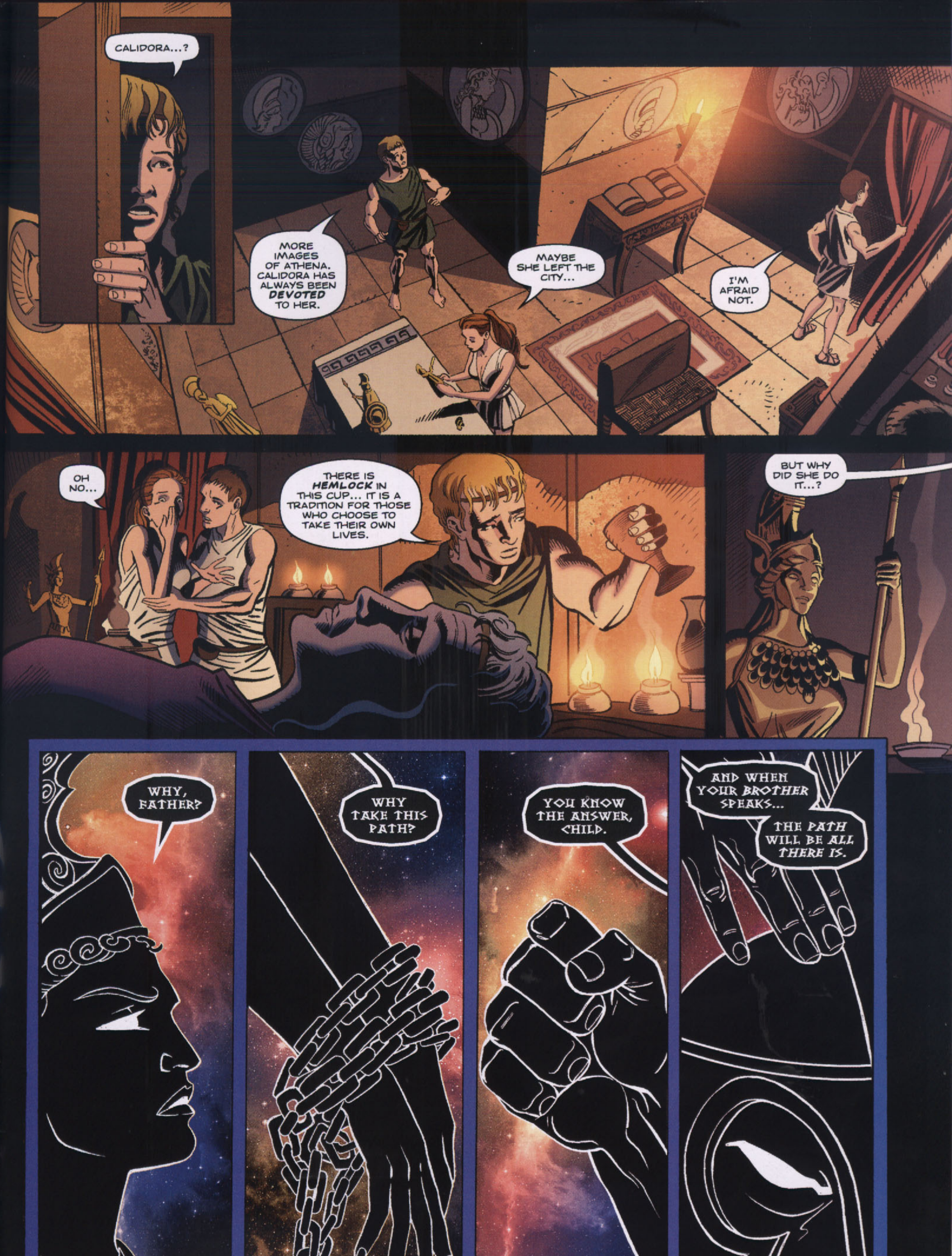

AMY! NO... NO!!!
WHOA THERE, TIGER...
TAKES MORE... THAN A PIDDLY LITTLE LIGHTNING BOLT... TO GET RID OF ME...
WAAAAH!
YOU SAVED HIM! YOU SAVED MY CHILD! OH, THANK YOU! YOU ARE BLESSED!
ALL... IN A NIGHT'S WORK, MISSUS...
YOU'RE... YOU'RE ALRIGHT! YOU'RE ALIVE!
THANK GOD... THANK GOD...
YEAH... BUT WHICH ONE?
GREETINGS, ZEUS, LORD OF THE HIGH PANTHEON! I'M THE DOCTOR AND THIS IS MY FRIEND PLATO!
I HEAR THIS IS THE PLACE TO COME AND ASK YOU FOR A FAVOUR, SO WITH THAT IN MIND...
COULD YOU POSSIBLY STOP KILLING INNOCENT PEOPLE AT RANDOM?

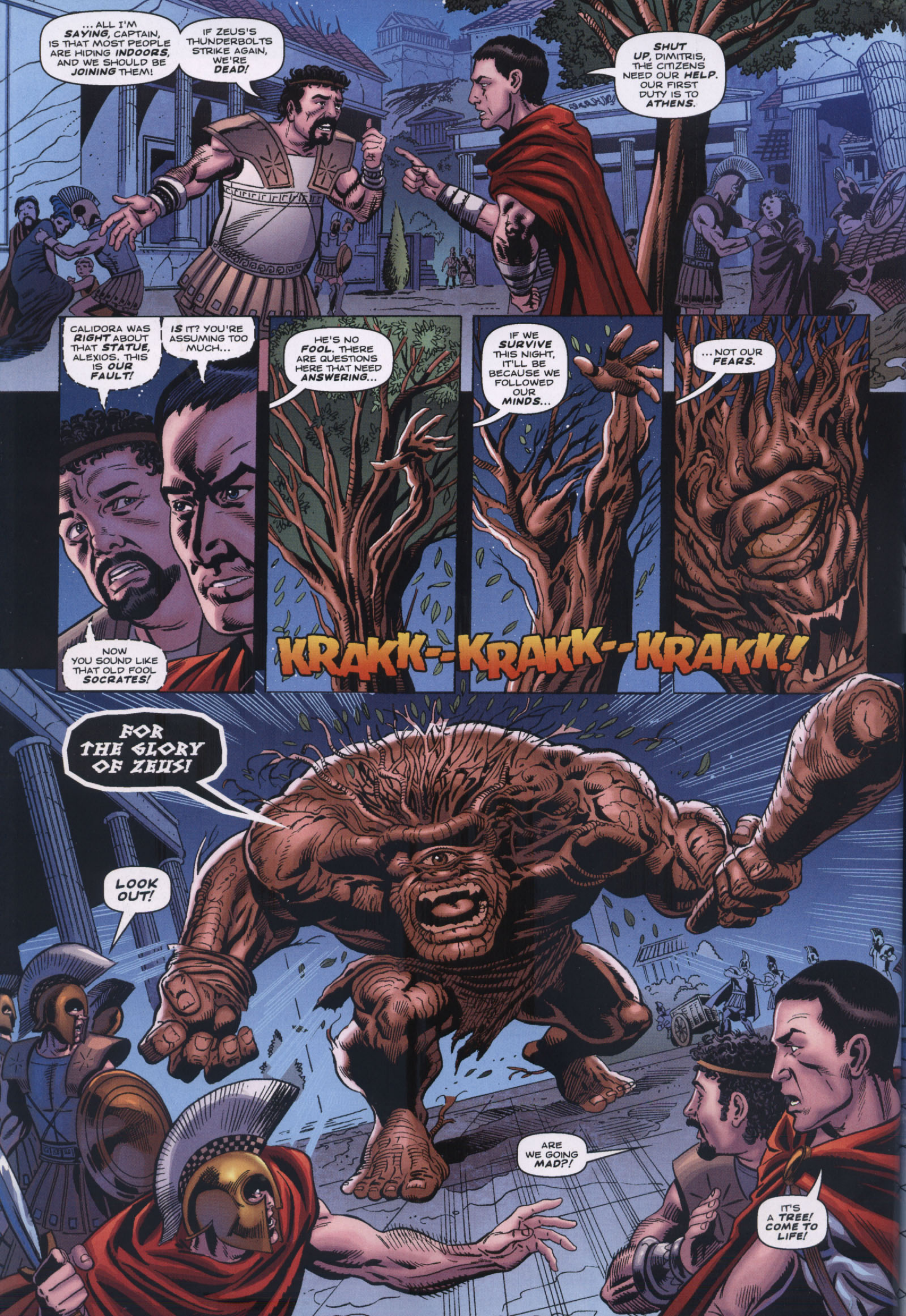

HE DIDN'T HEAR ME! I THOUGHT HE WAS SUPPOSED TO BE OMNIPOTENT! WHAT A SWIZZ!
LOOK AT THAT! NOTHING!
DOCTOR, YOU CAN'T THROW ROCKS AT ZEUS!
JUST DID, AND NO RESPONSE. WHERE'S ALL THAT WRATH NOW, EH?
I THINK HE'S POWERING DOWN...
VREEEEE!
MANIPULATING AN ELECTRO-MAGNETIC FIELD THAT SIZE, CREATING LIGHTNING, BUILDING A BIG OLD FACE AND MAKING IT TALK... ALL VERY COSTLY.
HE'S CONSERVING ENERGY. THAT'S A SCREEN-SAVER!
SHOW'S OVER FOR NOW. COME ON!
HEAR ME, ATHENIANS! WE ARE LOST! OUR CITY IS DAMNED!
KEPHEUS, WH-WHERE ARE YOU? KEPHEUS!
GATHER ALL THE GOATS, WOMAN. WE'LL CUT THEIR THROATS IN THE ACROPOLIS AT SUNRISE...
BAAAAH!

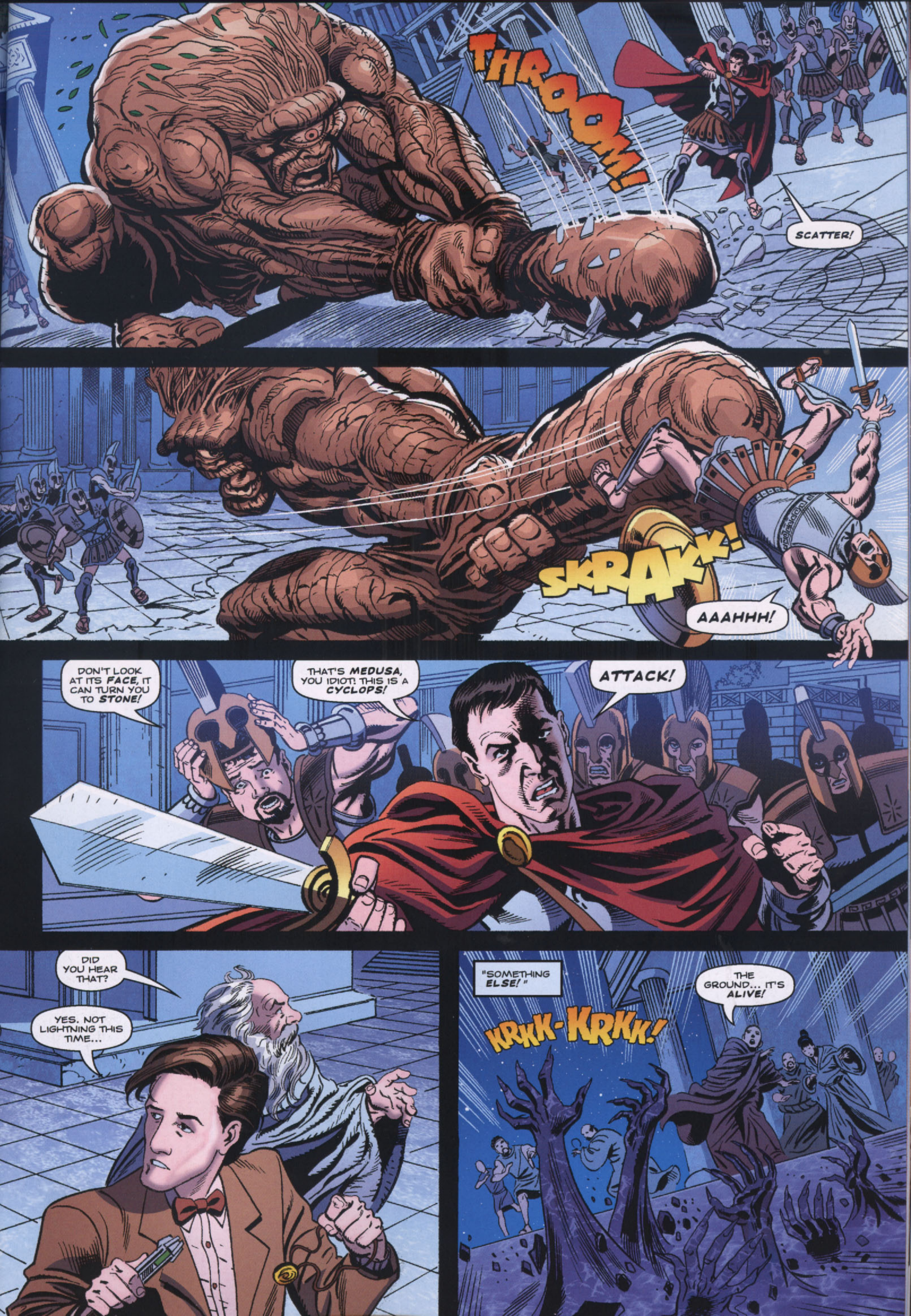

ALL MY MONEY... ALL MY GREED... IT MEANS **NOTHING**. I'M SO SORRY...
TEAR THIS PLACE DOWN!
WAIT, THAT'S A **LIBRARY!** WHAT ARE YOU **DOING?**
THRUNK!
WE'RE SHOWING ZEUS SOME **RESPECT**, BOY!
THE **PRIDE** OF **MAN** HAS BROUGHT HIS FURY UPON US! WE DARED TO THINK WE KNEW **MORE** THAN **THE GODS** AND NOW WE'VE BEEN **PUNISHED!**
WHAT'S OUR PRECIOUS "ENLIGHTENMENT" BROUGHT US? **DEATH!**
WE MUST SHOW **OBEDIENCE!**
OKAY, TWO POSSIBILITIES...
ONE: HIGHLY ADVANCED ALIENS VISIT EARTH **CENTURIES** AGO, GET MISTAKEN FOR **GODS**. HAPPENS A LOT, TRUST ME.
TWO: HIGHLY ADVANCED ALIENS SHOW UP **TONIGHT** AND DECIDE TO **POSE** AS GODS. HAPPENS A LOT TOO...
BUT **WHY BOTHER?** TO GET A BUNCH OF **GOATS** SACRIFICED? ARE THERE ALIENS WHO REALLY **HATE GOATS?**
HMMM...
PROBABLY **SOMEWHERE** BUT I DOUBT THAT'S IT. NO, THERE'S SOMETHING FAR MORE **INSIDIOUS** BEING PLANNED HERE --
AND YOU SHOULD ACCEPT **ONE FACT** BEFORE CONTINUING...
YOU HAVE **NO IDEA** WHAT IT IS.

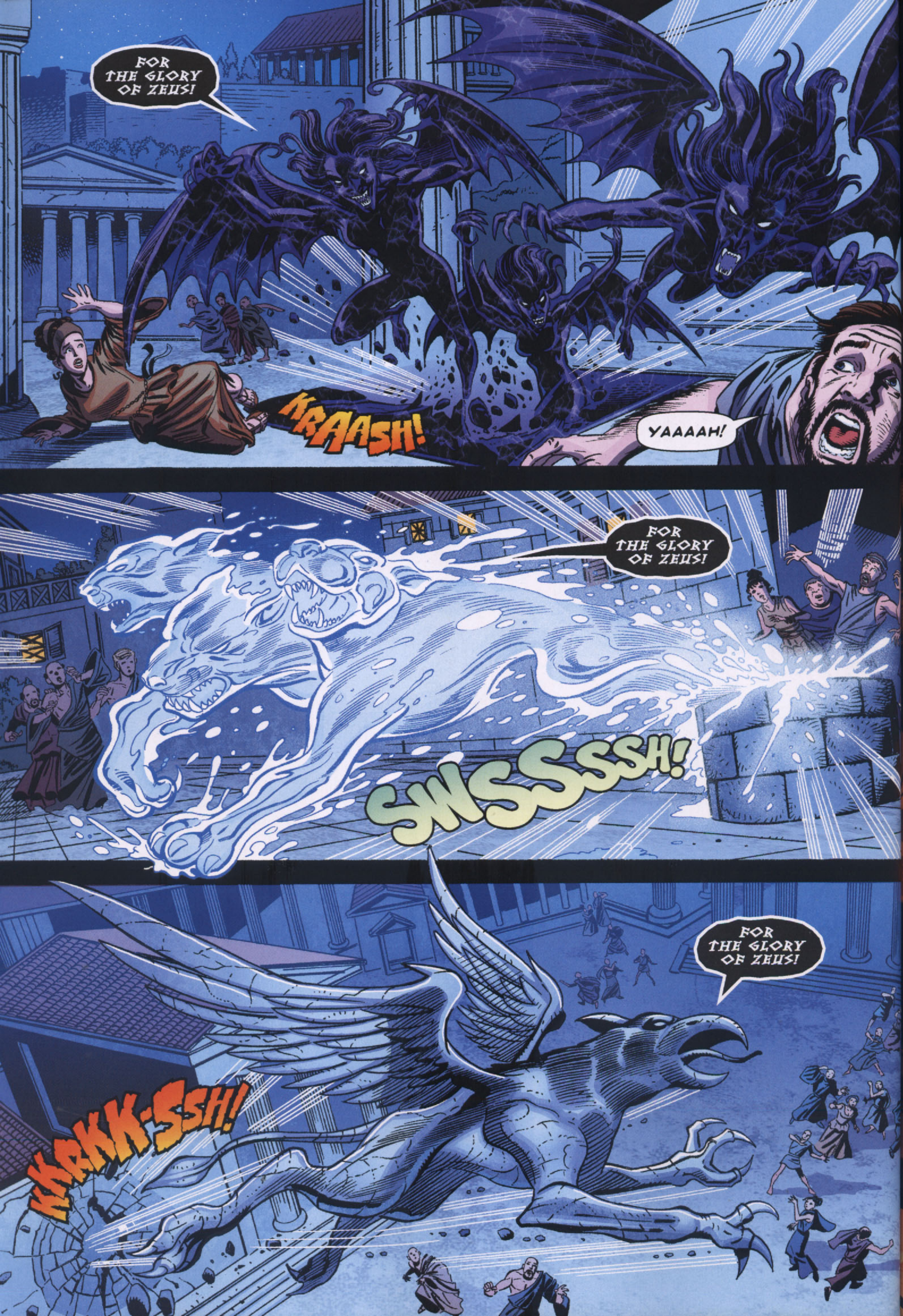

YOU ASSUME FAR TOO MUCH, DOCTOR.
THE WISE MAN ADMITS HE KNOWS NOTHING.
THEN YOU'RE THE WISEST MAN IN THE ROOM, SOCRATES.
NICE TO SEE YOU'VE SOBERED UP, BUT I THINK I CAN MANAGE WITHOUT YOU.
PLATO, I NEED YOU TO ACCEPT SOMETHING IMPORTANT -- THE ZEUS WE JUST SAW ISN'T THE ONE YOU'VE ALWAYS WORSHIPPED. I KNOW IT'S A LEAP. CAN YOU MAKE IT?
W-WELL... I'VE ALWAYS BEEN TAUGHT TO QUESTION WHAT I SEE...
HOLD ON. HOLLLLD ON. YOU AND ME. OUTSIDE. NOW.
WH --?
OKAY, EXPLAIN. YOU WERE RUDE JUST NOW, PROPERLY RUDE, AND YOU'RE NEVER THAT. WHAT'S GOT INTO YOU?
NOTHING! I DON'T HAVE TIME FOR LECTURES RIGHT NOW, THAT'S ALL!
THE OLD GUY'S REALLY TICKING YOU OFF. WHY?
SOCRATES WROTE NOTHING IN HIS LIFETIME, AMY. NOT A WORD! EVERYTHING WE KNOW ABOUT HIM -- HIS IDEAS, HIS METHODS OF REASONING -- THEY ALL CAME FROM PLATO.
AND NOW I SEE WHY. PLATO'S THE REAL GENIUS, NOT THAT DRUNKEN OLD FOSSIL!
OKAY. I GET IT. SOCRATES WAS YOUR HERO, WASN'T HE?
AND NOW HE'S LET YOU DOWN. TURNS OUT HE'S NOT MR PERFECT AFTER ALL AND YOU'RE UPSET. BOO-HOO.
Y'KNOW, I KNEW THIS LITTLE GIRL ONCE. HER HERO LET HER DOWN TOO...
...BUT SHE GREW UP AND GOT OVER IT.

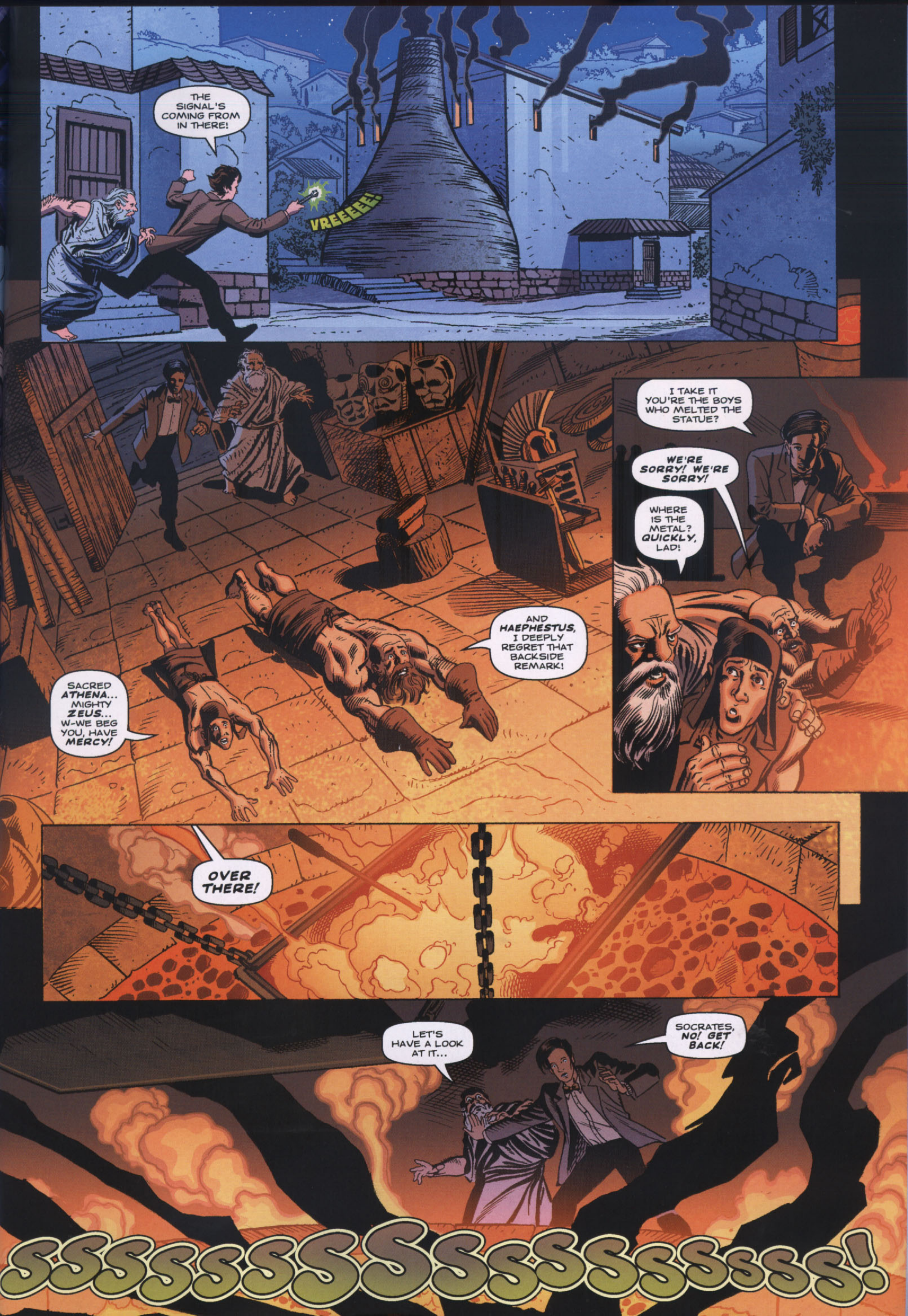

RIGHT! SOCRATES, LET'S PUT THAT BIG BRAIN OF YOURS TO WORK! I'VE GOT A MILLION QUESTIONS BUZZING IN MY HEAD -- WHAT'S THE FIRST ONE WE SHOULD ASK?
THAT MUCH IS SIMPLE...
WHY IS THIS HAPPENING NOW?
YES! WHAT WENT ON TODAY? DID ANYONE SEE ANYTHING UNUSUAL?
WELL, THERE WAS THIS WOMAN, CALIDORA -- SHE WAS TRYING TO STOP SOME SOLDIERS FROM MELTING DOWN A STATUE OF ATHENA...
WAIT! SHE GAVE ME SOMETHING...
A TALISMAN OF ATHENA -- THE CITY'S PROTECTRESS.
IT'S WARM!
NOT YOUR USUAL MOLECULAR DENSITY FOR GOLD, THAT'S FOR SURE. AND I'M GETTING A STORED ENERGY POTENTIAL...
MAYBE BIG ENOUGH TO ABSORB A LIGHTNING BOLT AND SAVE A PLUCKY REDHEAD.
VREEEEE!
PLATO, TAKE AMY AND RORY TO CALIDORA'S HOUSE -- ASK HER WHERE THIS TALISMAN CAME FROM...
THERE'S MORE OF THIS METAL ELSEWHERE IN ATHENS. SOCRATES AND I WILL TRACK IT DOWN. GOOD LUCK!
HOW CAN I PUT THIS... YOU SEE, THIS DEVICE IS SEARCHING --
FOR TINY PARTICLES TOO SMALL FOR THE EYE TO SEE. I UNDERSTAND, DOCTOR. DEMOCRITUS HAS HYPOTHESISED THAT ALL OBJECTS ARE COMPOSED OF SUCH PARTICLES.
VREEEE!
OH, I LOVE ATHENS! GENIUS ON EVERY CORNER!
KA-KA-KROOOOM!
IT SEEMS ZEUS IS AWAKENING AGAIN...
POWERING UP ALREADY? WHERE'S ALL THE JUICE COMING FROM?
WE'D BETTER HURRY!

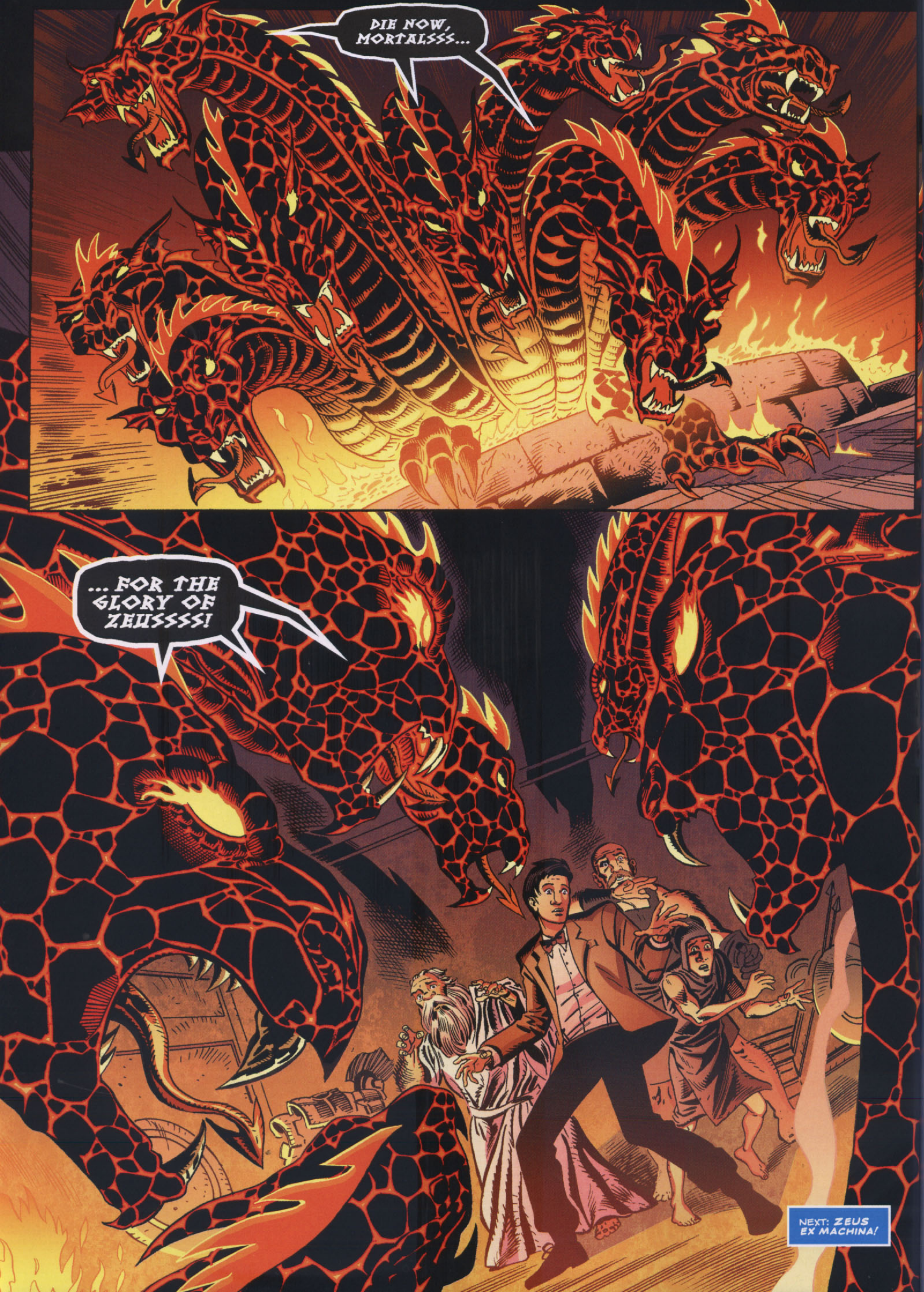

CALIDORA...?
MORE IMAGES OF ATHENA. CALIDORA HAS ALWAYS BEEN *DEVOTED* TO HER.
MAYBE SHE LEFT THE CITY...
I'M AFRAID NOT.
OH NO...
THERE IS *HEMLOCK* IN THIS CUP... IT IS A TRADITION FOR THOSE WHO CHOOSE TO TAKE THEIR OWN LIVES.
BUT WHY DID SHE DO IT...?
WHY, FATHER?
WHY TAKE THIS PATH?
YOU KNOW THE ANSWER, CHILD.
AND WHEN YOUR *BROTHER* SPEAKS...
THE *PATH* WILL BE *ALL THERE IS*.


...ALL I'M SAYING, CAPTAIN, IS THAT MOST PEOPLE ARE HIDING INDOORS, AND WE SHOULD BE JOINING THEM!
IF ZEUS'S THUNDERBOLTS STRIKE AGAIN, WE'RE DEAD!
SHUT UP, DIMITRIS, THE CITIZENS NEED OUR HELP. OUR FIRST DUTY IS TO ATHENS.
CALIDORA WAS RIGHT ABOUT THAT STATUE, ALEXIOS. THIS IS OUR FAULT!
IS IT? YOU'RE ASSUMING TOO MUCH...
NOW YOU SOUND LIKE THAT OLD FOOL SOCRATES!
HE'S NO FOOL. THERE ARE QUESTIONS HERE THAT NEED ANSWERING...
IF WE SURVIVE THIS NIGHT, IT'LL BE BECAUSE WE FOLLOWED OUR MINDS...
...NOT OUR FEARS.
KRAKK--KRAKK--KRAKK!
FOR THE GLORY OF ZEUS!
LOOK OUT!
ARE WE GOING MAD?!
IT'S A TREE! COME TO LIFE!


THROOOM!
SCATTER!
SKRAKK!
AAAHHH!
DON'T LOOK AT ITS FACE, IT CAN TURN YOU TO STONE!
THAT'S MEDUSA, YOU IDIOT: THIS IS A CYCLOPS!
ATTACK!
DID YOU HEAR THAT?
YES. NOT LIGHTNING THIS TIME...
"SOMETHING ELSE!"
KRKK-KRKK!
THE GROUND... IT'S ALIVE!


FOR THE GLORY OF ZEUS!
KRAASH!
YAAAAH!
FOR THE GLORY OF ZEUS!
SWSSSSH!
FOR THE GLORY OF ZEUS!
KRKK-SSH!


THE SIGNAL'S COMING FROM IN THERE!
VREEEEE!
SACRED ATHENA... MIGHTY ZEUS... W-WE BEG YOU, HAVE MERCY!
AND HAEPHESTUS, I DEEPLY REGRET THAT BACKSIDE REMARK!
I TAKE IT YOU'RE THE BOYS WHO MELTED THE STATUE?
WE'RE SORRY! WE'RE SORRY!
WHERE IS THE METAL? QUICKLY, LAD!
OVER THERE!
LET'S HAVE A LOOK AT IT...
SOCRATES, NO! GET BACK!
SSSSSSSSSSSSSSSSSS!


DIE NOW, MORTALSSS...
... FOR THE GLORY OF ZEUSSSSS!
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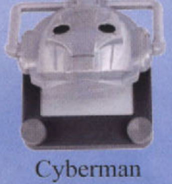

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LOVE & MONSTERS

We all love the Doctor. But what if he was actually real? How dangerous would it be, to be a fan of the last of the Time Lords?

Feature by **JONATHAN MORRIS**

Last November, in an interview with the *Daily Express*, Peter Kay said that his only real regret in his career was his appearance in *Doctor Who*. "I loved making it," he said, "But when I saw it, I thought 'Oh my God, I'm a big green lizard running around Cardiff. Is that it?" He then added, "It's nice to have been in *Doctor Who*, but that is regarded by fans as the worst episode ever."

Peter Kay is, of course, wrong. *Doctor Who* fans do not regard *Love & Monsters* as the worst episode ever. In the 2006 *Season Survey*, it wasn't even voted the worst episode of that series; that dubious honour went to *Fear Her*. Peter Kay has nothing to be ashamed of.

It was, however, a more than usually divisive episode. Many loved it (myself included). Others considered it monstrous. Of those fans who disliked the story, many would have rated it more highly were it not for two things; the absurd appearance of the Abzorbaloff, and the final joke about Elton and Ursula having a "bit of a love life" when she is no more than a face embedded in a paving stone.

Alright, so it's not *Genesis of the Daleks*, *The Caves of Androzani* or *Blink*, but it's not trying to be. *Love & Monsters* is so much stranger than that. And so much darker. And so much madder...

LOVE & MONSTERS
FIRST BROADCAST: 17 JUNE 2006

Elton Pope (Marc Warren) races through a wasteland to find the TARDIS standing unattended. As he reaches out to touch it he hears the voices of Rose (Billie Piper) and the Doctor (David Tennant) coming from a nearby warehouse.

■ We later learn that the TARDIS is in Woolwich, placing it about six miles south-east of the setting for the following story, *Fear Her* (2006). This sequence was actually recorded around Cargo Road, Cardiff, which would later feature in *Voyage of the Damned* (2007) and *The Sontaran Stratagem* (2008).

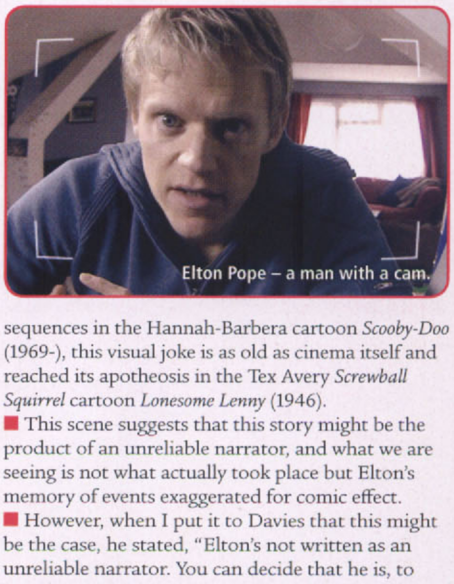
Elton follows the voices to a corridor with three doors on either side and a door at the end. He opens the door at the end – revealing the terrifying Hoix (Paul Kasey).

■ The shooting script doesn't identify the monster, describing it simply as a 'vicious, ugly bastard'. Writer Russell T Davies named it 'The Hoix' for the episode's end credits. The Hoix would reappear in the *Torchwood* episode *Exit Wounds* (2008) and the *Doctor Who* episode *The Pandorica Opens* (2010).

We cut to Elton's attic bedroom, where's he talking to us via a camcorder. "And if you think that was the most exciting day of my life... wait till you hear the rest!"

■ ... taking us into the titles. The story's working title was *I Love the Doctor* while the shooting script refers to it as *Love and Monsters*. It's the only *Doctor Who* story to have an ampersand in the title, while for its French broadcast it was re-titled *L.I.N.D.A.*

Elton resumes his story. The Doctor appears behind the monster and urges Elton to run. Rose then throws the contents of a blue bucket over the monster. This makes it worse. It chases the Doctor and Rose back-and-forth through the doors on either side of the corridor.



Elton Pope – a man with a cam.

■ Although this sequence is reminiscent of many similar sequences in the Hannah-Barbera cartoon *Scooby-Doo* (1969-), this visual joke is as old as cinema itself and reached its apotheosis in the Tex Avery *Screwball Squirrel* cartoon *Lonesome Lenny* (1946).

■ This scene suggests that this story might be the product of an unreliable narrator, and what we are seeing is not what actually took place but Elton's memory of events exaggerated for comic effect.

■ However, when I put it to Davies that this might be the case, he stated, "Elton's not written as an unreliable narrator. You can decide that he is, to your heart's content, that's up to you, but he was never written that way. Unreliable narrators are interesting, but I think that makes *Love & Monsters* too easy. That way, you can excuse or explain away anything you don't like. It's a much tougher viewing if you accept his words as the truth. And viewing should be tough work, sometimes."

■ On the episode commentary made available on the official *Doctor Who* website, Davies cited the *Buffy the Vampire Slayer* episode *The Zeppo* (1999) as an inspiration for this story. Written by Dan Vebber, the episode is about the character of Xander being sidelined from the action, and so we only get brief glimpses of a deliberately silly *Buffy the Vampire Slayer* story happening in the background; just as in *Love & Monsters* Elton gets a brief, confusing glimpse into the world of *Doctor Who*.

Rose chases the monster with the red bucket. The Doctor pauses to frown at Elton. "Don't I know you?" Elton flees in time to hear "the most beautiful sound in the world" – the sound of the TARDIS taking off.

■ So the Doctor and Rose have made it back to the TARDIS ahead of him and taken off (having

"You've dabbled with aliens, now meet the genuine article!"

DAVID TENNANT
DOCTOR WHO

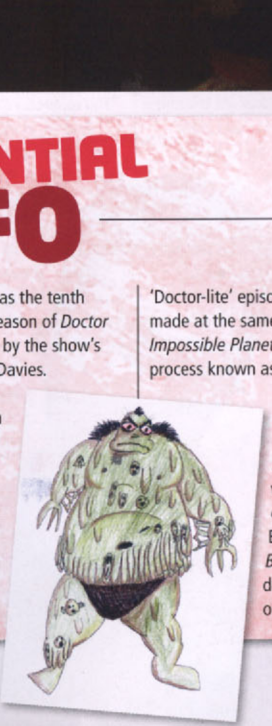
defeated the Hoix with the contents of the red bucket).

Back in his bedroom, Elton explains that he put the bit with the Hoix at the beginning of the story for a good opening.

- We never discover for whom Elton is making his video of "me and my encounters with alien life-forms"; it seems likely it's being made for LINDA's website (seen in the *Tardisode* – see later) as we will find out that he began work on it after meeting Ursula but before encountering the Abzorbaloff.
- A large portion of this scene was removed during editing, with Elton promising us that his story will feature beautiful ladies (Rose), aliens (the Abzorbaloff), more beautiful ladies (Jackie), a powerful man (Victor), and even a song (*Don't Bring Me Down*). Elton's introduction was transferred to a later scene while his explanation that he is called Elton because Daniel was his mother's favourite song was cut, as was him telling an unseen woman (who the script later specifies is his landlady) to buy ►

ESSENTIAL INFO

- *Love & Monsters* was the tenth episode of the 2006 season of *Doctor Who*, and was written by the show's head writer, Russell T Davies.
- As the 2006 season had been extended to include a Christmas Special, it meant that two stories would have to be made simultaneously, and so *Love & Monsters* was written as a 'Doctor-lite' episode that could be made at the same time as *The Impossible Planet*/*The Satan Pit* (a process known as 'double-banking').



- The story's monster, the Abzorbaloff, was the winning entry in a competition on the BBC children's TV show *Blue Peter*, and was designed by nine-year-old William Grantham.

The Daily Telegraph
Saxon leads polls with 64 per cent

- Uniquely, the episode includes a reference to each of Russell T Davies' four 'series arcs': Bad Wolf, Torchwood, Mr Saxon and the lost planet of Clom.
- The show was the highest-rated programme of the day, with 6.66 million viewers, but achieved a slightly below average Appreciation Index score of 76. In 2009 it ranked 153rd in **DWM**'s *Mighty 200* poll.

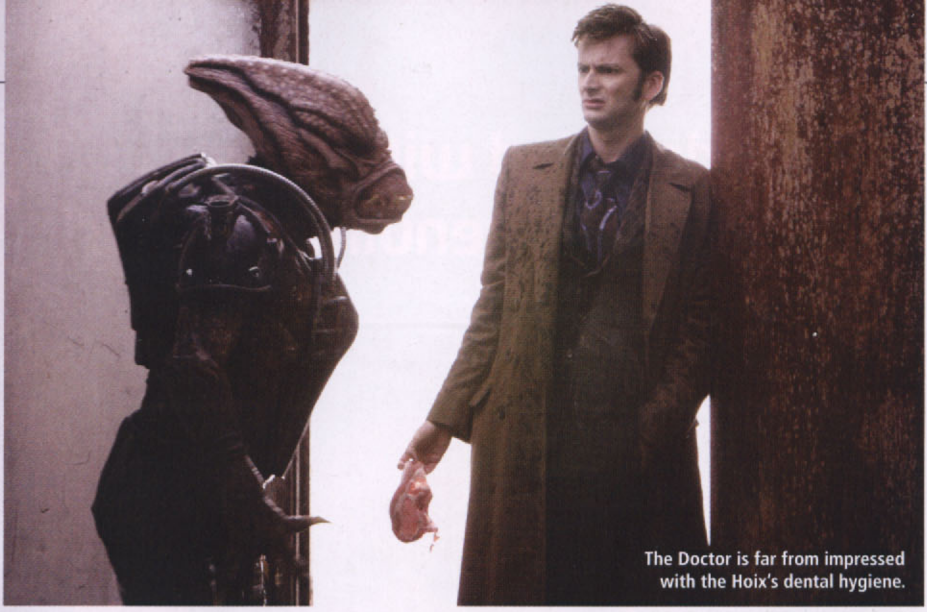
some light-bulbs. His landlady's lines are read in by a member of the production team; had the scene been included, an actress would have dubbed the lines later.

■ This deleted material is available in *The Complete Second Series* DVD box set.

■ The framing device of a having a 'fanboy' unreliably narrating a story via a camcorder is similar to that in the *Buffy the Vampire Slayer* episode *Storyteller* (2003), written by Davies' future *Torchwood: Miracle Day* collaborator Jane Espenson. However, Davies denies it being a conscious influence. "I was thinking more of Alan Bennett's *Talking Heads* (1988) – even though it's a completely different style, but that's where it started. Since the beginning of production in 2004 we'd had money running out so often that I'd half-joked about doing a *Talking Heads* episode to save money, so the idea had been ticking away for a long time. The fact that this talking head wasn't just a monologue, but was illustrated instead, came from the fact that I'd first imagined doing this particular story as a comic strip for **DWM** [*see later – Ed*]."

Elton revisits his childhood home with Ursula Blake (Shirley Henderson) behind the camera. This house is where he first met the Doctor.

■ More cuts were made to this scene. As written, Elton gives the address – Stadium Terrace, just off Bridge Parade, Bexleyheath – and Ursula points out that she's not trained to operate a camera.


The Doctor is far from impressed with the Hoix's dental hygiene.

We see Elton's childhood memory of creeping downstairs in the night to find the Doctor standing in his living room. Elton tells Ursula he can't remember why he was there.

Back in his bedroom, Elton introduces himself, and begins the story of how his life went mad.

■ We catch a glimpse of Elton John performing *Daniel* on *The Old Grey Whistle Test* (1973). Elton's lyrics for *Circle of Life* had previously been quoted in *The Christmas Invasion* (2005) and he had been name-checked in *Planet of Fire* (1984), as Peri points out that a statue recovered from the bottom of the Atlantic Ocean looks just like him.

Two years ago, Elton had been out shopping when shop window dummies came to life.

■ Referring to the climactic events of *Rose* (2005). Elton is in the same shopping arcade as Jackie, Caroline and Clive's son; although most of the attack was re-shot, there's also an unused shot from *Rose* in there where Caroline (Elli Garnett) and Clive's son (Adam McCoy) are briefly visible.

■ The shooting script has Elton detailing that he was going shopping for a "bit of food, something for Drew's birthday, couple of CDs," and that the next day the government said the attack was due to a "Freak storm! Gas Leak! Plastic shrinkage! I don't think so."

■ As this was two years ago, and *Rose* takes place in 2005, this means Elton's narration – and most of the events of this episode – take place in 2007.

A year later, he had been in town again to get a new suit when a spaceship crashed into Big Ben.

■ Referring to the events of *Aliens of London* (2005). Going by his point-of-view, Elton witnesses the crash whilst standing next to the Cenotaph.

■ The script has Elton explaining that the government blamed it on "Russian stealth craft. I mean, how long since it's been Russians?"

Then on Christmas Day he was awoken by his bedroom windows shattering. After constructing a rudimentary pulley system to reach his boots, Elton looked up to see a vast spaceship.

■ Referring to the events of *The Christmas Invasion*, indicating that Elton lives in central London.

■ This story began as an idea for a **DWM** comic strip, initially pitched to the magazine's then-editor Clayton Hickman. When asked about the story in 2011, Davies described it as follows: "It would've had a boy growing up in London during the 60s and 70s – so he sees the Daleks in Shoreditch, and the Cybermen at St Paul's, then the dinosaur invasion, *etc*. His mum gets killed by Cybermen, and he grows up believing this mysterious Doctor is to blame, so he becomes a sort of anarchist, living in a squat, forming a gang of other dispossessed souls, all arming themselves, to kill the Doctor... In fact, I wanted to draw that strip for **DWM**, but soon realised that my drawing skills were rusty and it would take too much time. Shame though!"

■ This idea was then 'cannibalised' for *I Love the Doctor*. As presented in Davies' series outline, the episode would have been about the Doctor having a female stalker, a 'Clive-type internet-obsessed girl'.

Elton says his story is about how he met Ursula, Victor Kennedy, Jackie Tyler and the Doctor, and how he found out why the Doctor had been in his living room when he was a child. He points out that he also likes football, a drink, Spain, and the music of the Electric Light Orchestra.

WHIZZKIDS AND PROFESSORS

It always used to be one of the odd things about the Doctor that, for someone who went around saving planets from alien invasion on a regular basis, he was never more famous. Okay, so he might crop up in the legends of the Thal race (as mentioned in *Planet of the Daleks* (1973)) and his travels may have caught the attentions of the Elders in *The Savages* (1966), with them faithfully plotting the course of his space-time ship, but apart from that, he voyaged through time and space without leaving so much as a footprint in the sand, without building up any sort of reputation and without gathering any sort of a fan following.

It couldn't last. When *Doctor Who* returned in 2005, the Doctor came with a reputation. In the very first story of that year, *Rose*, we are introduced to the legend of the Doctor by Clive, a conspiracy theorist who has pieced together sightings of the Doctor throughout history, from the assassination of President Kennedy in 1963 to the sinking of the *Titanic*.

After Clive's unfortunate demise, his website was taken over by Mickey Smith (on the *Defending the Earth* website, at least) and his legacy was passed on to the members of LINDA. And they wouldn't be the only ones; the Torchwood organisation also took an interest in the Doctor, so much so that when she met him, Yvonne Hartman felt he deserved a round of applause.

The Doctor was, of course, already well known to UNIT. In *Battlefield* (1989) his reputation is such that "whenever the Doctor turns up... all hell breaks loose" while in *The Sontaran Stratagem* (2008) Colonel Mace considers meeting him to be an honour. But the ultimate UNIT Doctor-fan would have to be Malcolm Taylor in *Planet of the Dead* (2009), who has read all the UNIT files on the Doctor and who, when he finally meets him, can't help hugging the Doctor and telling him, "I love you!"

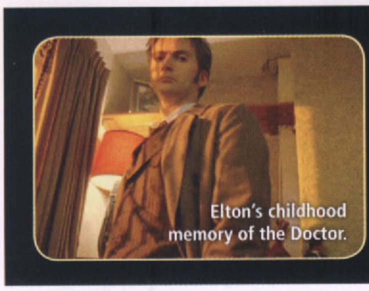
What all these depictions of fans, from Clive, through LINDA to Malcolm, have in common is that they are all affectionate and sympathetic portrayals. Which is a world away from the not-at-all-veiled depiction of a *Doctor Who* fan in *The Greatest Show in the Galaxy* (1988/9), where the character of Whizzkid is a frightful nerd, complete with glasses and terrible dress-sense, who is ingratiating, obnoxious, and a bore, and whose attitude towards the Psychic Circus is "Although I never got to see the early days, I know it's not as good as it used to be but I'm still terribly interested."

It's a very negative, and stereotypical, caricature of fandom, but perhaps it can be forgiven bearing in mind how *Doctor Who* fans were presenting themselves on TV at the time, on shows such as *Did You See?* and *Open Air*. During the 1980s, *Doctor Who* fans were a bunch of Whizzkids, or at least, that's how they came across. There was even a *Doctor Who* fan in *EastEnders*, Trevor Short, a socially awkward idiot in a multicoloured scarf.

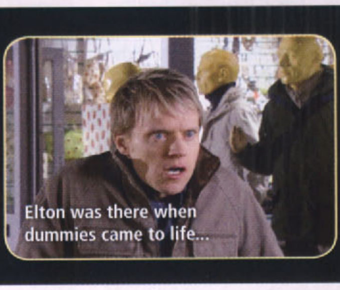
But times were changing. *Doctor Who* fans were, slowly but surely, gaining respectability; or rather, fandom itself was becoming mainstream, with shows like *The X Files* and *Buffy the Vampire Slayer* appealing to viewers beyond the Forbidden Planet ghetto, and with the programme-makers being sympathetic to, or even sharing, the 'fan mindset'. The most significant breakthrough was the series *Queer As Folk* (1999) by Russell T Davies, which featured the character of Vince Tyler, a *Doctor Who* fan who was good-looking, who went out clubbing and who even had a sex life. For the first time, there was a *Doctor Who* fan on TV who wasn't a joke, but who was a joyful, fully-formed character. "There is an element of redressing the balance," says Davies. "I'm always doing that. Whether it's for *Doctor Who* fans, or the Welsh, or gay men. Even with *Casanova* (2005), I wrote that to show that the traditional Casanova is wrong. I'm arrogant enough as a writer to stand up and say, 'You're wrong'."

And so, in many ways, Vince Tyler was a forerunner of Clive, Elton and Malcolm. *Rose* may include a line about how rare it is for a girl to be interested in the Doctor, but at the same time it shows us that Clive is a family man, while Elton is a handsome and incredibly normal bloke who likes football and a drink. The days of TV-makers sneering at geeks in anoraks are over, hopefully never to return.

The members of LINDA – Ursula, Elton, Mr Skinner and Bridget.



Elton's childhood memory of the Doctor.



Elton was there when dummies came to life...

... when a spaceship destroyed Big Ben...

... and when aliens hovered over London!

> **"I came into contact with fandom via Paul Cornell. That's when I understood what a creative, friendly community it could be."**
>
> **RUSSELL T DAVIES**

■ We see Elton dancing ('Not silly, just fun') having presumably left the camcorder recording. He's dancing to *Mr Blue Sky*, a Number 6 hit single for ELO in 1977 and the final track on side three of their 1977 double album *Out of the Blue*. This song is revisited elsewhere during the episode to signify Elton's euphoria at discovering Rose's address and realising his love for Ursula, and his grief at the loss of his mother.

■ When I asked Davies if he chose ELO because they were considered unfashionable, he replied: "I love ELO! There was nothing jokey or ironic about it. But ELO are one of those bands you forget. You forget how good they are. How every track – every bloody track – is magic. Seriously, my old *Best Of ELO* CD is worn down to a wafer. (So many people came out of the closet saying, 'I Love ELO too!' They'd whisper it, like a dark secret. Do you remember, BBC Four then did an ELO night based around the transmission of *Love & Monsters*? One of those times when the BBC pulls together magnificently.) But for all that, it was a good choice for Elton, cos I know ELO's not exactly mainstream. I needed him to like something slightly offbeat, but actually, underneath it all, good. Otherwise, if I'd had him love something rubbish, like The Brotherhood of Man, then I would've been laughing *at* him, and I couldn't do that. (Many writers assume they're more intelligent than their characters; many writers are bad writers.) I do play that sort of clever-clever nudge-wink joke with Jackie, later, when she puts on Il Divo. But that's then my favourite part of the episode, when the cheesy music becomes genuinely sad. Right in front of you, Jackie's choices become right. I think that's a classy piece of writing, frankly."

Elton remembers the internet going into meltdown after the spaceship appeared.

■ As his computer gives off sparks, this is another indication that what we are seeing might not be what *literally* happened, but an exaggerated story.

And while looking on the internet, he came across an obscure little blog, featuring a photograph of the Doctor, looking just as he did when Elton saw him in his living room.

■ So shortly after the final moments of *The Christmas Invasion* the Doctor made his way to join the revellers in Trafalgar Square.

Elton meets Ursula Blake, the girl behind the blog. She's part of a group of people who study the Doctor.

■ The group has no knowledge of Clive's 'Doctor Who?' website seen in *Rose* because Mickey Smith used a virus to destroy all mentions of the Doctor on the internet shortly after *Aliens of London*.

■ The end of this scene was edited; as scripted, Ursula compares the Doctor to the 'Wandering Jew' but Elton comments that it sounds a bit dodgy. Ursula suggests the Flying Dutchman instead; Elton jokes, "Careful, you'll have the Dutch complaining!" Back in his room, Elton tells us that's how he met the rest of the group.

■ At the end of the scene he says, "Poor Ursula" and we see a clip of Ursula being abzorbed by the Abzorbaloff. However, Elton's narration must take place after the Doctor has saved Ursula, as all his pieces to camcorder are continuous and he has already mentioned seeing monsters (plural) and that when he met the Doctor in the warehouse it wasn't the last time they met. So this line seems inconsistent with what we learn later. Presumably all the narration scenes take place shortly after Ursula has been turned into a paving stone, where Elton still thinks what has happened to Ursula is awful (which is why she is not yet a fixture in his bedroom) while the final scene of the episode takes place weeks, if not months, later when he has come to terms with it.

■ Two brief scenes were cut here; Elton telling Ursula that, "It would be a very great honour if I could meet your inner sanctum" and Elton in his bedroom telling us, "Steady." ►

DIDDYMEN & WARRIORS

Peter Kay wasn't the first comedian to make a guest appearance in *Doctor Who*...

Peter Glaze City Administrator, *The Sensorites*, 1964
The show's first comedy cameo would have gone unnoticed to most viewers, as the *Crackerjack* star can only be identified as his Sensorite is the one with the belly.

Bernard Bresslaw Varga, *The Ice Warriors*, 1967
Another you-wouldn't-know-he-was-in-it-until-you-checked-the-*Radio Times* appearance, as the actor famous for his roles in the *Carry On...* series was hidden behind an Ice Warrior mask, make-up and a sibilant voice.

John Cleese Art gallery visitor, *City of Death*, 1979
At his own stipulation, the *Monty Python* and *Fawlty Towers* star didn't even get a mention in the *Radio Times* for his cameo as a critic evaluating the dematerialising TARDIS as a work of art. "It is no more! It has ceased to be! It is an EX-HIBIT!"

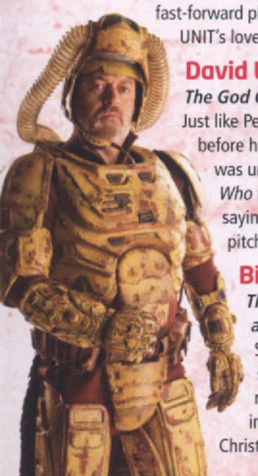
Alexei Sayle DJ, *Revelation of the Daleks*, 1985
'Tranquil Repose' was anything but tranquil with 'alternative' comedian and *The Young Ones* star Sayle providing the in-casket entertainment.

Ken Dodd Tollmaster, *Delta and the Bannermen*, 1987
Doctor Who fans weren't exactly tickled by this tattyfilarious cameo by the legendary Diddyman-In-Chief. But who better to send the Doctor back to a 1950s holiday camp?

Hale & Pace Harvey & Len, *Survival*, 1989
Anyone expecting a laugh riot from Hale & Pace would have been disappointed by their deadpan cameo in this tale (and, indeed, by their ITV sketch show).

Paul O'Grady as himself, *The Stolen Earth*, 2008
Former Lily Savage and chat-show host O'Grady gave us a glimpse into the sort of coverage a major astronomical event would merit on ITV.

Lee Evans Malcolm Taylor, *Planet of the Dead*, 2009
Evans brought some of his trademark Norman-Wisdom-on-fast-forward physical comedy to the role of UNIT's loveable scientific advisor.



David Walliams Gibbis, *The God Complex*, 2011
Just like Peter Glaze and Bernard Bresslaw before him, *Little Britain* star Walliams was unrecognisable in his *Doctor Who* role, at least until he started saying 'I'm a Tivoli!' in a high-pitched voice.

Bill Bailey Droxil, *The Doctor, the Widow and the Wardrobe*, 2011
Sadly Bill Bailey's musical skills were not utilised in his role as a military commander intent on harvesting innocent Christmas trees.

◄ We see Elton discussing the Doctor with the group. They are Ursula, Mr Skinner (Simon Greenall), Bridget (Moya Brady) and Bliss (Kathryn Drysdale).

■ The script gives Bridget's surname as Sinclair and includes a cut line about the TARDIS representing "the lodestone, perhaps even the Grail itself..."

■ In Bridget's slideshow, we see a brief glimpse of a Medieval etching depicting the TARDIS with four plume trails and two shooting stars behind it; at a stretch, it could be referring to *The Time Warrior* (1974) but it's more likely to be illustrating an as-yet-unseen adventure. Three other etchings were prepared and all four can still be viewed on the BBC *Doctor Who* website (*www.bbc.co.uk/doctorwho*).

Ursula thinks the group should have a name. Elton suggests the London Investigation 'N' Detective Agency, or LINDA for short. The 'n' being like in "fish 'n' chips, rock 'n' roll, Chaka Demus 'n' Pliers."

■ A section cut from this scene, with Ursula suggesting the names 'Doctor People', 'Doctor Hunters' and 'Doctorers' which leads to the group worrying about having to deal with a man suffering from a heart attack wanting first aid, is included in *The Complete Second Series* DVD box set.

■ Chaka Demus & Pliers were a Jamaican reggae duo best known for their Number 3 single *Tease Me* (1993) and their Number 1 cover of *Twist & Shout* (1994). They never used the 'n' abbreviation in their name.

■ "I've wanted to use it for years," says Elton, mirroring that Davies had the idea for LINDA many years earlier while producing the BBC children's sort-of-educational series *Why Don't You?* in the late 1980s. His episodes featured the Liverpool Gang plus their arch rivals, the Liverpool Investigation 'N' Detective Agency, which consisted of a small girl who did all the talking and a small boy who didn't.

■ At some point between now and LINDA's demise they come to the attention of the Fifth Doctor, as he mentions "That LINDA lot" in the *Children in Need* special *Time Crash* (2007).

The group grows closer, with Bridget bringing in food and Mr Skinner giving readings from his novel.

■ The script gives a longer extract from Mr Skinner's opus; "She unbuttoned the top of her silky red blouse, and I could smell the whisky on her breath. As she took the Heckler & Koch P7M8 out of her stocking top and pointed it at me, she whispered with a throaty laugh, 'That's the last time you ride the Ghost Train, Johnny Franzetta, now say your prayers!'" Most of this speech was cut, along with Ursula telling Bridget that her food was so good she'd pay for it.

■ LINDA bears some similarities to the 'Local Groups' formed by *Doctor Who* fans in the 1980s. Back then, before the internet, fans would find like-minded souls through the *Doctor Who* Appreciation Society and meet up in living rooms to watch poor-quality videos and put together fanzines.

■ However, Davies was never a member of a *Doctor Who* local group: "If there *was* one in Swansea! I came into contact with fandom via Paul Cornell. That's when I understood what a creative, friendly community it could be. I've seen theories that LINDA operates like a local group, then dominated by a Superfan, but I don't remember intending that at the time. They're just *any* group of nice people. Their downfall is what always tends to happen, somehow. They're a whole society, really. But I can see how well the fan theory fits, so who knows what my brain was doing?"

Ursula is unsure about LINDA's newest member...

> **"Peter Kay was the only one who was allowed to change his lines. There was no stopping him!"**
>
> **RUSSELL T DAVIES**

Bridget tells them that she travels to London to look for her missing daughter. A week later, and Bliss has brought in a guitar for a sing-along.

■ Singing *I Gave My Love a Cherry*, a song released by Greek singer Nana Mouskouri in 1976 (based on the fifteenth-century *The Riddle*) and *Brand New Key*, a Number 4 hit for Melanie in 1972.

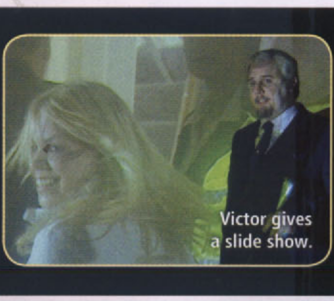
■ It must be around this point in the story that Victor Kennedy accesses LINDA's website, as depicted in the *Tardisode* clip used to promote the episode online. The scene, written by Gareth Roberts, shows an unseen figure (played by Dean Harris) accessing LINDA's website. It contains a drawing of the Doctor with the words 'Who is the Doctor? Have you seen him?' and a drawing of musical LINDA. The website does not say how to join LINDA so the figure uses an alien device to track the source of the PRIMITIVE COMPUTER PAGE to the location and meeting time of the group. His secretary (Olwen Rees) then enters with a pot of tea and looks on in horror as her face is bathed in sickly green light.

Then it turns out that Bridget can play the piano, and Elton confesses his love of ELO, so the next thing you know, musical LINDA!

■ Playing *Don't Bring Me Down*, a Number 3 hit for ELO in 1979 taken from their album *Discovery*. The members of LINDA take turns singing the nonsense word 'Grroosss'.

■ The episode was slightly cut around this scene to remove the line "we had a little band going" and a brief reprise of Elton in his bedroom singing along to *Mr Blue Sky*.

"Grroosss!"



Victor gives a slide show.

Elton had a lucky encounter with Mrs Croot.

Jackie flashes her pants at the launderette.

... the domineering Victor Kennedy.

Suddenly the power cuts out and in strides Victor Kennedy (Peter Kay). He introduces himself as their "salvation". He won't shake hands because of his "exeema"; he blisters to the touch.

■ The script has Victor entering through a door at the far end of the hall; the lift on location was used as it was more dramatic. The script has Victor introducing himself by name and declaring, "You have strayed from the path of righteousness and I have come to lead you back. Behold..."

■ Very few of Victor's lines are delivered exactly as written, so I asked Davies how he felt about Peter Kay changing his lines: "Peter Kay's the only one who's ever been allowed! I mean, obviously, there was no stopping him. And I'd had a rehearsal in my house, before filming, just me and him, which was joyous, and I realised then that he's got a remarkable ability - unique, in fact - to summarise speeches and talk around them while still leaving everyone else's cues intact. Besides, when he added gags, you'd have one of the country's finest comedians throwing in jokes for free. He added the 'exeema' bit - I seem to remember he phoned me up from set, to ask if he could do that - and I loved it. I've said 'exeema' ever since. But it's double standards, I'm afraid - I insist everyone else sticks to the words, unless they've got a real problem. Seriously, I've sat there at 3am deciding whether a speech should start with 'And' or 'But' and I know that the choice of word makes a crucial difference. So I've normally done that work for the actor's benefit."

■ Interviewed by **DWM** in 2006, Davies described Victor as "a Superfan, only interested in the Doctor at the exclusion of all else. As a result, he spoils it for everyone else." Superfans exist in all fandoms, and not just *Doctor Who*, so any resemblance between Victor and any high-profile *Doctor Who* fan is purely coincidental.

■ This scene takes place on a Tuesday in March, which means it's either the 6th, 13th, 20th or 27th. Bearing in mind that Elton's narration takes place in 2007, and *The Christmas Invasion* is dated to Christmas 2006, that means that all the scenes from Elton meeting Ursula to this one take place over two-and-a-bit months.

Victor shows them some camcorder footage of the Doctor and Rose leaving in the TARDIS.

■ These lines were changed in ADR. In the script, Mr Skinner and Bridget praise the picture clarity.

■ Going by Rose's hair, the footage takes place around the same time as their meeting with the Hoix, but probably not the same day, as she's wearing a different outfit.

■ Victor mentions "your band, your cakes and your blubbing", so he has had LINDA under covert surveillance for a while.

The TARDIS sound reminds Elton of the time he saw the Doctor in his childhood living room.

■ More dialogue was cut here, with Victor explaining, "The Doctor is an alien. An extraterrestrial, literally, he comes from another world. He has two hearts. He can change his face. He is allergic to aspirin." (a reference to a similar claim made in *The Mind of Evil* (1971)). He goes on to say that the blue box is a spaceship "beyond our imagination" which leads to a discussion about how a blue box can fly. Victor then boasts that he stole this information from the Torchwood files and calls LINDA amateurs for not knowing about Torchwood. He offers them the chance to leave before continuing.

■ The ongoing mystery about the enigmatic Torchwood would be resolved two episodes later, in *Army of Ghosts* (2006).

Victor allocates each of LINDA a task to bring them closer to catching the Doctor. Elton, Ursula, Mr Skinner and Bridget depart, while Bliss stays behind to speak to Victor in private. As her friends walk away, they don't hear her scream.

■ They walk past a notice for *London Council Libraries*, so in the *Doctor Who* universe there is such a thing as a London Council. In the real world, there hasn't been a London-wide council since 1986.

At the next LINDA meeting, there's no sign of Bliss - she's getting married, according to Victor. He sets the remaining members to work.

■ The script makes it clear that Victor has built himself a 'Doctor shrine' at the end of the room with him sitting at the centre, 'king of his world' while the others labour at desks 'like schools of old'.

Mr Skinner picks up a sighting of a police box in Woolwich. (Narrator Elton interrupts to explain that this is the bit with the Doctor, Rose and the monster that we saw take place earlier.)

Victor is furious. Ursula stands up for Elton and Victor notes that she is "most likely to fight back."

Victor decides to change tack. To find the Doctor, first they should find his companion. He presents a slide-show of photographs of her.

■ Victor mentions that the Torchwood files on the Doctor's companion have been corrupted by a 'Bad Wolf' virus, a hitherto-unmentioned side-effect of Rose looking into the Time Vortex in *The Parting of the Ways* (2005). This ties in with the fact that Yvonne Hartman does not know who Rose Tyler is in *Army of Ghosts*.

■ Victor's slide-show consists of a screen-grab from *Rose* (7.26 mins in), what appears to be a behind-the-scenes shot of Billie Piper from *The Long Game* (2005) and two screen-grabs from an unused take of the Doctor and Rose entering Downing Street from *Aliens of London* (if you look carefully you can see Christopher Eccleston). The final shot is a combination of a screen-grab from *Rose* (17.01 mins in) and a shot of the TARDIS from the same episode.

Victor tells the members of LINDA to search London for the Doctor's companion. Elton meets Mrs Croot (Bella Emberg) who identifies the girl in the photo as being Rose Tyler. She gives Elton Rose's address and mentions her mum, Jackie Tyler.

■ Although the gag is that Elton finds Rose's location straight away, there is nothing to indicate that this scene doesn't take place after days or even weeks of fruitless searching (as we later learn that Victor has been giving "basic surveillance and espionage" classes in the meantime).

■ It seems likely that Mrs Croot is a relation of Billy Croot, who we learned had asked Jackie Tyler out in *Aliens of London*. Bella Emberg had previously appeared in *Doctor Who and the Silurians* (1970) and *The Time Warrior* (1973/4) in uncredited roles. She recorded a return appearance as Mrs Croot for *The Runaway Bride* (2006) but her scene ended up being cut from the transmitted episode.

■ Jackie Tyler's address, 48, Bucknall House, had not been mentioned in the television show before but was included on her character notes, and as such had already been mentioned in *Classified! A Confidential 3-D Dossier* (2005) and the novel *Winner Takes All* (2005) by Jacqueline Rayner.

Elton spots Jackie entering a launderette. Soon somebody is putting Victor's four steps of getting close to someone into practice - but is Elton using them on Jackie, or Jackie using them on Elton?

■ Note that the Windsor Home Furnishers lorry outside the launderette has had its phone number blacked out and that the local car showroom is Powell Estate Motors.

Jackie invites Elton back to her flat to help repair the washing machine. Jackie makes him a cup of tea. Elton tries to find out more about Rose.

■ A short section of this scene was cut, with Jackie saying that Rose was named after Jackie's mother and Elton asking Jackie if she'd given Rose's father the boot - to which she replies "something like that, yeah."

Elton reports back to Victor and the rest of LINDA what he has discovered.

■ Another small cut, where Mr Skinner specifies that step five is "Discovering the truth" and Ursula points out that directly asking, "'Is your daughter ►

Will Elton get any further than 'Step 4' with Jackie?

WHERE ELSE HAVE I SEEN...?

MARC WARREN (1967-)

Elton Pope

TV appearances include *The Vice* (1990-2000) as Dougie Raymond; *State of Play* (2003) as Dominic Foy; *Hustle* (2004-07) as Danny Blue; *Dracula* (2006) as Count Dracula; *Mad Dogs* (2011-) as Rick. **Film appearances include** *Revenger's Tragedy* (2002) as Supervacuo; *Colour Me Kubrick* (2006) as Hud; *Wanted* (2008) as The Repairman.

PETER KAY (1973-)

Victor Kennedy/The Abzorbaloff

TV appearances include *That Peter Kay Thing* (2000) as various characters; *Phoenix Nights* (2001-02) as Brian Potter and various characters; *Coronation Street* (2004) as Eric Gartside. **Film appearances include** *The League Of Gentlemen's Apocalypse* (2005) as Simon Pig.

SHIRLEY HENDERSON (1965-)

Ursula Blake

TV appearances include *Hamish Macbeth* (1995-97) as Isobel Sutherland; *The Crimson Petal and the White* (2011) as Emmeline Fox. **Film appearances include** *Trainspotting* (1996) as Gail; *Bridget Jones's Diary* (2001) and *Bridget Jones: The Edge of Reason* (2004) as Jude; *Harry Potter and the Chamber of Secrets* (2002) and *Harry Potter and the Goblet of Fire* (2005) as Moaning Myrtle

SIMON GREENALL (1958-)

Mr Skinner

TV appearances include *I'm Alan Partridge* (1997-2002) as Michael; *Pete Versus Life* (2010) as Colin King; the voice of Aleksander Orlov in the comparethemarket advertising campaign. **Film appearances include** *My Wrongs #8245-8249 & 117* (2002) as Father in Church.

KATHRYN DRYSDALE (1981-)

Bliss

TV appearances include *Two Pints of Lager and a Packet of Crisps* (2001-2009) as Louise; *Benidorm* (2011) as Natalie.

It's the Abzorbaloff! Run for your life, Elton!

◄ going out with an extraterrestrial?' Doesn't exactly trip off the tongue."

■ Peter Kay's additions to the script include the repeat of "Exeema" and the word "Avanti!" (a Brian Potter catchword from Kay's series *Phoenix Nights* (2001-02)).

Elton, Ursula and Mr Skinner leave, while it is Bridget's turn to stay behind with Victor. Elton continues to visit Jackie, who keeps on phoning him up with little jobs that need doing.

■ A whole scene was cut between Elton repairing Jackie's sink and repairing her washing machine. It had Elton meeting Ursula at the park bench where they'd first met; Elton moans that it's hard to work Rose into the conversation, giving the example of asking, "Italy, that's a nice country, has Rose been to Italy?" when Jackie made him pasta. Ursula is more intrigued by the fact that Jackie made Elton pasta. "Ask me, I think she fancies you." "Naah, don't be daft", Elton replies, "What would she go and do that for?" "Oh, you'd be surprised" says Ursula, more to herself, looking at Elton wistfully.

■ The montage is accompanied by *Turn to Stone* by ELO, a Number 18 not-quite-a-hit in 1977 and the first track on the first side of the album *Out of The Blue*. Interestingly, the lyrics of the song cover similar ground to Jackie's later speech about how being without a loved one makes you become hard, as well as foreshadowing Ursula's ultimate fate and illustrating the toned nature of Marc Warren's buttocks.

Ursula proves herself to be the 'most likely to fight back'.

Having changed into a short skirt and a sexy top, Jackie offers Elton wine as a little reward for her favourite handyman. She accidentally spills some wine down his top, quite deliberately, twice.

■ In the background Il Divo can be heard singing *Unbreak My Heart* in Spanish, re-titled *Regresa A Mi* and featured as the first track from their eponymous début album released in 2004.

■ In the script, there's a brief flashback to Ursula telling Elton that Jackie fancies him after the line, "We've got the place to ourselves." Bearing in mind what comes later, it's odd that anyone took offence at the "love life" joke later when Jackie's remark that Elton "can always splash out on a taxi. Or whatever..." could be interpreted as being just as rude, bearing in mind where Elton looks...

■ Davies, however, is emphatic that no double entendre was intended. "No! Hold on! There's no innuendo there! That's just the right word in the right place, that's good writing, not innuendo!"

■ I went on to ask Davies whether it was appropriate to include 'adult' jokes in *Doctor Who*: "It's a fine, healthy tradition in English writing, I think. And besides, it's harmless. The only people who are shocked are far too old to be shocked. If you focus on Elton's and Ursula's 'love-life', then any child will simply imagine that they kiss, and who's to say that child is wrong?"

Elton pops into the bathroom and strips off his shirt. When he returns Jackie has just had a call from Rose and is embarrassed at her behaviour. Elton tries to find out where Rose is, but then has an epiphany – "Funny, the things you think of, with your shirt off" – and realises he's not interested in Rose anyway. He offers to get Jackie a pizza, to eat together, just as proper mates.

Elton returns with a pizza – knowing, at last, that he likes Ursula.

■ The script doesn't include the reprise of *Mr Blue Sky* here. The Ursula montage mostly consists of shots from earlier in the episode, or alternatives, but also includes a shot of Elton and Ursula walking in the park, probably from the cut "I think she fancies you" scene.

■ The script does specifically state that Elton's shirt should have a wine stain on it, which it doesn't.

While Elton was away, Jackie tried to slip ten pounds into his coat and found a photo of Rose in his pocket. She realises that he's only been using her to try to get to the Doctor. She warns him to leave her, and her daughter, alone.

■ A couple of lines were cut from this *fantastic* and heartbreaking scene, Jackie saying, "Cos it's never me is it? I'm just the one who gets left behind," and "I don't know who you are or what you want, but let me tell you something."

At the next LINDA meeting, Elton stands up to Victor. Ever since he arrived, it's all gone wrong and Bliss and Bridget have stopped coming. He tells Victor he's on his own, and that he's going to leave and take Ursula and Mr Skinner with him. He even asks Ursula to go for a Chinese.

Elton and Ursula depart, while Mr Skinner waits behind, as Victor says he has Bridget's telephone number. But then Ursula realises she's forgotten her phone...

■ Elton and Ursula's discussion about prawns and aromatic duck was unscripted and the "Come on, hurry up" was added during ADR.

They return to find Victor alone, his face hidden by a copy of the *Daily Telegraph*. Yet they can hear Mr Skinner's muffled voice saying "Help me!"

■ Elton's line that Mr Skinner can't be in the pub because "He didn't walk past us" was cut, and Peter Kay changed the line "Now meet the real thing" to "Now meet the genuine article."

■ The *Daily Telegraph* headline sees the first reference to Mr Saxon in *Doctor Who*, 'Saxon heads polls with 64 per cent' with the other headlines reading 'Four more years of government paralysis' and 'Fourth minister resigns – so who's running the country?' Saxon would eventually make a masterful appearance in *The Sound of Drums* (2007).

■ If you look very, very carefully on the front page of the *Daily Telegraph*, just below the green claw and almost hidden by the horse's head(!), you'll spot the word 'Milling'. This is an advertisement for Millingdale's Organic Ice Cream, a company invented for a spoof website as part of the episode's online promotion. The remnants of a Millingdale's poster can also be spotted in the lift of LINDA's base. The *www.millingdaleicecream.co.uk* website has

> **'As "Abzorbaloff" is a descriptive term suggested by Elton, we don't find out what the name of its species is - or if it even has one...'**

since been deleted but can still be accessed on the Internet Archive.

Victor reveals his hideous true appearance. He is a vile green creature with a Mohican. And he has abzorbed Mr Skinner, Bridget and Bliss!

■ The Abzorbaloff being the winning entry in the eight, nine and ten-year-old category in *Blue Peter's* 'Design a *Doctor Who* monster' competition, narrowly beating a football monster designed by Benedict from Waddesden, and the Xercanians designed by Daniel from Leicester (as well as the Star Shepherdess, the Babster and Sad Tony).

■ I asked Davies what would *Love & Monsters* have been like had one of the other entries won: "I'd have made it work! Bear in mind, I was one of the judges, so I knew what I was looking for. And the free-form shape of *Love & Monsters* means you could fit anything in. I loved the Babster, that would have been easy - instead of Victor Kennedy, a nice prim nanny with a pram enters (Wendy Craig!) and in the big reveal, you discover a monster in the pram, not a baby. That would have been great! Seriously, I'd love that, the Babster was a proper contender. Sad Tony would have been hilarious - instead of bossy Victor, you'd have had Tony weeping and blubbing ("I've got to kill you now, that's so sad!") Footballs? Maybe Elton would have been into West Bromwich Albion, not ELO. (Only the name 'West Bromwich Albion' would have been funny enough.) The one I truly loved was the Star Shepherdess, but it was so camp that we couldn't even put it on camera without laughing. I'm not sure how I would have written that - she was a fairy, with a shepherd's crook, and flowing blonde hair, surrounded by starlight - but I would have made it work somehow!"

■ Peter Kay reworks several lines in this scene, including the line originally scripted as "This thing is better than your crude pink shapes. My true form!", the line scripted as "Just think what the Doctor would taste like! All that experience!" and adding "Yes, I like that!" after Elton says, "Abzorbaloff."

■ As Abzorbaloff is a descriptive term suggested by Elton, we don't find out what the name of the creature's species is, or indeed if it has one.

■ It's interesting to note that Elton only threatens the creature when it threatens Jackie, not Ursula, and it is this choice which spurs Ursula into action.

Ursula threatens the Abzorbaloff with Victor's cane. Pretending to be slow and clumsy, it catches her off guard and grabs her wrist. Seconds later, it has abzorbed her.

■ Throughout the script the process is spelt 'abzorbed'. The script gives a more detailed description of the process; '...the whole of Ursula is sucked into Abzorbaloff's arm, and a great big lump - like a snake swallowing a cat - quickly travels up the Abzorbaloff's arm into its body -'

■ The script has a brief conversation between the members of LINDA after Ursula is abzorbed; "It's alright," she says. "It's still me. It feels sort of... calm." Mr Skinner agrees that, "Yes, it's... strangely peaceful," and Bridget adds, "There's no pain."

■ Given its behaviour, it appears the Abzorbaloff needs to abzorb other creatures to survive and has been picking off the members of LINDA, weakest-first, but leaving the others alive for as long as they remain useful. It would, of course, make more sense for it to leave the members of LINDA alone and feed elsewhere, but the Abzorbaloff doesn't seem to be the most intelligent of creatures. It may be using a 'shimmer' to disguise itself, as used by the Vinvocci in *The End of Time* (2009-10).

■ The Doctor remembers Ursula being abzorbed in a flashback montage in *Journey's End* (2008) even though he is not present in this scene.

Elton begs the Abzorbaloff to give him Ursula back, but the process is irreversible. Now that she is part of the creature, Ursula can read its mind, and she warns Elton that he will be next. Elton runs, but ends up in a cul-de-sac. The Abzorbaloff is about to abzorb Elton when the TARDIS materialises behind it.

■ The script gives the Abzorbaloff the line, "That's how it flies", which would have tied in with the earlier speculation about how a blue box flies, had that not been cut.

The Doctor and Rose emerge. Rose is furious at Elton for upsetting her mother. The Doctor is more intrigued than frightened of the Abzorbaloff.

■ Somehow the Doctor manages to correctly guess the name that Elton has given the creature.

■ As the Doctor doesn't give any indication that he recognises Elton in this scene, compared to him recognising Elton during the encounter with the Hoix, it's possible that as far the Doctor is concerned the encounter with the Hoix hasn't happened yet; when he recognises Elton in the warehouse he is remembering Elton from *this* encounter, rather than from the incident in his childhood living room.

The Doctor and Rose arrive on the scene.

Rose offends the Abzorbaloff by saying it looks a bit Slitheen. It's not from Raxacoricofallapatorius, it's from its twin planet, Clom.

■ Rose refers to her encounters with the Slitheen family in *Aliens of London* and *Boom Town* (2005), though now she is using the word Slitheen to describe the species in general.

■ In William Grantham's entry to the *Blue Peter* competition he had not only wanted the Abzorbaloff to be the size of a double-decker bus but he had given its home planet as Som. The world of Clom would later go missing, as it forms part of the engine for Davros' reality bomb in *Journey's End*.

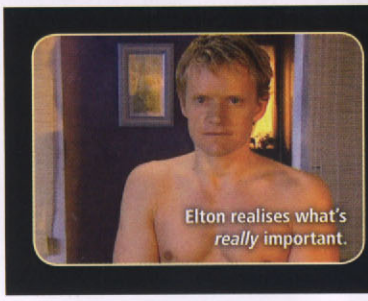
The Abzorbaloff threatens to abzorb Elton unless the Doctor surrenders. The Doctor tells it to do what it wants.

■ Which touches on one of the recurring themes of Davies' era of *Doctor Who* - the legends that have built up around the Doctor himself. Whereas Clive thought the Doctor "brings the storm in his wake and has one constant companion - death," the Abzorbaloff believes from reading about the Doctor that he is sweet, passionate, and would "never let an innocent man die."

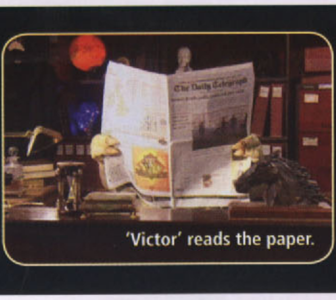
But then the Doctor points out that the abzorbed members of LINDA might be able to help.

■ Neither the Doctor's line "Mind you, the others might have something to say," nor Ursula's reply "He's right, the Doctor's right" appear in the script. In the script Ursula realises that the members of LINDA can fight the Abzorbaloff *without* the Doctor's prompting. As the dialogue was performed on the day, rather than being added in ADR, it must have been a last-minute alteration to the script.

■ When I asked him about this, Davies expressed surprise: "Wow, was that line not in there? I don't remember that at all. But it looks integral! Now I think back, I can imagine someone saying after the readthrough, 'Can we make the Doctor more effective in bringing about the climax?' (That sounds like [executive producer] Julie Gardner.) Now I think about it, strictly speaking, this is an episode in which everyone has to cope *without* the ►



Elton realises what's *really* important.



'Victor' reads the paper.

Victor's true form revealed!

The abzorber is abzorbed.

"Does my bum look big in this?"

Doctor, so that line shouldn't have been there. LINDA should have sorted it out for themselves. But obviously, I buckled. I was wrong to do so, I realise now – it would have been wonderful if the Doctor had truly been a bystander. But it's all a compromise – when you get a note asking to make the Doctor the hero of *Doctor Who*, it's hard to resist. I'm writing for millions of people, not just for me."

By pulling together, Ursula, Mr Skinner, Bridget and Bliss cause the Abzorbaloff to drop its cane. At Ursula's urging, Elton snaps the cane, and the Abzorbaloff – and all those it has abzorbed – start sinking into the ground.

■ The Abzorbaloff's need for a limitation field to survive suggests that it evolved in a less absorbent environment, in much the same way that creatures that have evolved to live in high-pressure depths cannot survive if brought to shallower depths.

■ It is also reminiscent of The Collector in *The Sun Makers* (1977) which is held in a humanoid state by 'particle radiation' and which ultimately goes into voluntary liquidation.

Ursula's face recedes into a paving slab. Rose comforts Elton, and the Doctor explains what he was doing in Elton's house all those years ago.

■ Elton's line, "Turns out it wasn't the first time he saved my life" was cut from his narration here; it appears in the shooting script, even though in the script, the Doctor *doesn't* save Elton's life.

He was in Elton's house stopping a living shadow, an elemental shade from the Howling Halls, but he wasn't in time to save Elton's mother. Because that was the night his mother died.

■ The script has these scenes in a different order; it begins with Elton's line about it being the night of his mother's death, and the sight of her body, followed by the cine-footage of her in the kitchen, the shot of Elton sitting listening to the end of *Mr Blue Sky*, the shot of his mother walking away in the park, and then *ending* with the Doctor's explanation about the living shadow.

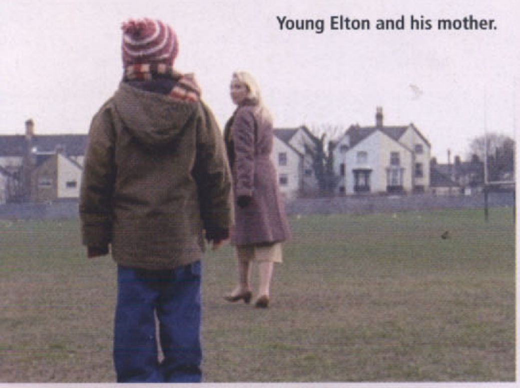
■ As Rose doesn't recognise Elton, and there was no sign of her the night his mother died, perhaps the adventure with the living shadow took place at a point in the Doctor's time-line when he was on his own, before resuming his travels with Rose – could he have gone off on a solo excursion between *The Christmas Invasion* and *New Earth* (2006)?

■ 'Living shadows' also appear in *Silence in the Library/Forest of the Dead* (2008) – the Vashta Nerada.

Elton remembers everything now, thanks to the Doctor.

■ We hear the end of *Mr Blue Sky*, where it 'becomes orchestral, and beautiful'. The vocoder phrase you hear is 'Please turn me over', referring to the song's placement at the end of side three of the *Out of the Blue* album.

■ One final cut was made to the episode here, with Elton telling the camcorder that even as a kid, he never thought it was the Doctor's fault and that he trusted him. We then hear his landlady calling, "Elton! I've made sandwiches," after which Elton explains, "Landlady" and leaves. The only line from this scene to make into the finished episode was, "We forget because we must."


Young Elton and his mother.

"If you focus on Elton's and Ursula's 'love-life', then any child will simply imagine that they kiss – and who's to say they're wrong?"

RUSSELL T DAVIES

The camcorder video cuts out, to resume another day. Elton muses that he's had the most terrible things happen, and the most brilliant things, and that sometimes he can't tell the difference.

■ Elton then paraphrases Stephen King; in the novel *The Green Mile* (1996), the line is "Sometimes there is absolutely no difference at all between salvation and damnation." Regarding the line, Davies says, "It's followed me for years, that thought, I still wonder about it. Maybe it's true, maybe it just sounds good, I don't know. It certainly worked in that book, in that precise moment."

He remembers his nice little gang, and how it was destroyed, and wonders if that's what happens if you touch the Doctor, even for a second. How long until Rose and Jackie pay the price?

■ We get one final indication that Elton *might* be an unreliable narrator, as he recalls LINDA playing *Don't Bring Me Down* but hears the track as performed by ELO.

■ The line about what happens if you touch the Doctor is drawing a neat parallel between the touch of the Doctor and the touch of the Abzorbaloff. The line about paying the price is, of course, building up to the apocalyptic events of *Army of Ghosts/Doomsday*.

We hear Ursula's voice telling Elton not to be so miserable. It turns out that the Doctor managed to save her, using his "magic wand" to "key into the absorption matrix." Ursula is still alive – albeit as a face on a paving stone.

■ For the first time in the episode, we see a scene in the 'present' *not* viewed via the camcorder. The script is emphatic – "'REAL CAMERA", NOT CAMCORDER' – so the sight of Ursula's face on the paving slab can't be dismissed as the product of an unreliable narrator.

Poor old Ursula. But at least she has more of a love life than Borusa.

■ Implausible as it might be for someone to live as a face on a paving slab, that was also the ultimate fate of Borusa and three shifty-eyed Time Lords in the Tomb of Rassilon, as seen in *The Five Doctors* (1983); like those Time Lords, Ursula has 'immortality'.

They have even got a bit of a love life.

■ Let's not go into that.

Elton finishes his piece to camcorder by showing off his new remote zoom. What he wants to say is this; when you're a kid, you're told that it's all grow up, get a job, get married, get a house, have a kid and that's it... but the world is so much stranger than that, so much darker, so much madder, and so much better.

■ As a summing-up of the philosophy of *Doctor Who*, that's not a bad attempt, though that wasn't the writer's intention. Davies: "That suited Elton, right there and then. It captured the moment."

■ For a while, Davis had vague plans to bring back Elton for *The Stolen Earth* (2008). "That role was eventually taken by Harriet Jones. But the intention to reunite everyone for that finale dates so far back that I can remember planning to bring Donna back, for the first time since *The Runaway Bride*, and we'd see that she'd gone out into the world to fight alien menaces. So obviously that thought predates the whole of that fourth series. I had a combination of almost every possible character – Donna, Elton, Harriet Jones – spinning round, mainly because that's a serious list of actors, and I couldn't guarantee anyone being free. But Elton never made it on to paper – I just wrote who I really wanted, and we got them all. In a way, it's right that Elton didn't appear. He had one remarkable time in his life, and that was that. I wouldn't have believed it, if he'd popped up to save the world." DWM

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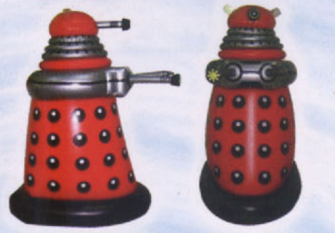

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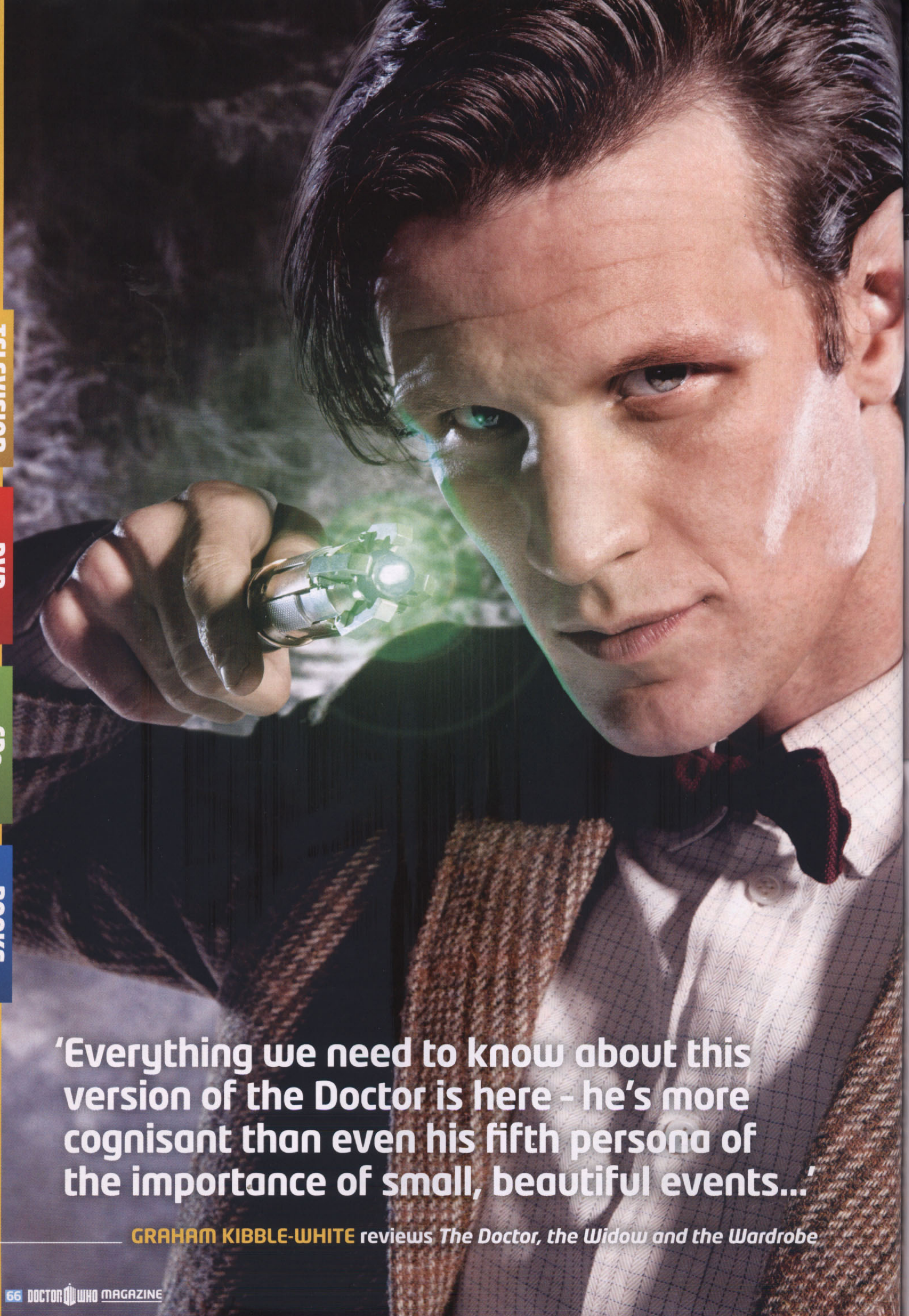

'Everything we need to know about this version of the Doctor is here - he's more cognisant than even his fifth persona of the importance of small, beautiful events...'

GRAHAM KIBBLE-WHITE reviews *The Doctor, the Widow and the Wardrobe*

THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

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TELEVISION

The Doctor, the Widow and the Wardrobe

TELEVISION BBC One/BBC One HD

STARRING Matt Smith, Karen Gillan, Arthur Darvill, Claire Skinner, Maurice Cole, Holly Earl, Alexander Armstrong, Bill Bailey, Arabella Weir, Paul Bazely
WRITTEN BY Steven Moffat
DIRECTED BY Farren Blackburn
FIRST BROADCAST 25 December 2011

Like tinsel, indoor trees, *Top of the Pops* and unusual tolerance for one's extended family, *Doctor Who* feels a unique fit for Christmas. It chimes in beautifully with the sentiments of the Big Day, wherein naughty folk are punished and the nice prevail. How perfect.

This year's effort, *The Doctor, the Widow and the Wardrobe* by Steven Moffat, feels especially bedded in with all that's Christmassy. Indeed, all that is Christmassy on telly. Even the crazy pre-titles sequence is reminiscent of James Bond films from TV Yules of yore (specifically 007's improvised skydiving in *Moonraker*). But once that exploding spaceship fizzles into glitter, we find ourselves tumbling into a wonderful tale brimming with festive sentiment.

During Christmasses past, *Doctor Who* brought us killer trees whirring like buzzsaws and deploying explosive ornaments. Now we have festive ferns in a winter wonderland, which weep baubles and emit their own stars. There's also a magical gift box, plus an over-sized snow globe that sends our heroes spinning into the time vortex.

That seam of sparkle burns brighter still within the Arwell family, from mother Madge (Claire Skinner), who's a poster girl for stoicism, to her husband Reg (Alexander Armstrong), a veritable David Niven in the face of death. Then there are the children, Lily (Holly Earl) and Cyril (Maurice Cole), the latter decked out as your quintessential bookworm, in dressing gown and glasses. Immediately you warm to him. To all of them. There's nothing fancy here, they're just nice people.

It *still* doesn't work on wood!

And it's they who are at stake. There's no spaceliner falling from the sky, nor giant spiders emerging to claim the planet. There's not even a multiplicitous Master plan sweeping the globe. No, the extent of it all is Mum, Dad and the kids. Like so much of recent *Doctor Who*, we're once again denied a proper villain (you've really got to bring back the baddies, Mr Moffat), but this time around it seems wholly forgivable. The space that absence opens up allows the Doctor to get right into the centre of a family Christmas. A position, of course, he also adopts within the lives of most of us watching along.

Family. In 2011 *Doctor Who* has played a lot of games with that concept. We've seen both Amy and Rory's fractured domestic life and, across the series, various permutations of father and son relationships. Throughout, the Doctor has remained outside the circle. He's even forsaken his friends, and in this story confesses to Madge he can no longer feel the pull of going home. That loneliness permeates his orchestrations to provide Cyril and Lily with the best Christmas ever. Although he lays on dancing chairs, ►

Lily and the Doctor discover that the Wooden King isn't the only peculiar thing about the forest...

> **'We find ourselves tumbling into a wonderful tale *brimming* with sentiment...'**

lemonade on tap and hammocks in the bedroom, he remains an onlooker. Isn't it telling how the Caretaker's own room at the top of that big old house remains bleak and functional? No familial cheer for him. But that changes... How?

"Mummy always comes!" insists Cyril. "The mothership!" gasps the Doctor. "Mother Christmas!" we all nod along. In a show that's done so much to celebrate paternal love, it's great to finally hear it for the mums, and particularly pleasing the celebrated Madge is never suggested to be anything intrinsically special... other than a mother – and that's plenty. It's her exchanges with the Time Lord that are at the heart of this story, notably when the Doctor paraphrases Madge's reservations about laying on a merry Christmas for her children while in the knowledge their father has died. "What's the point of them being happy now if they're going to be sad later?" he says. His answer ("Because they're going to be sad later") doesn't just rouse the widow, it tells her – and us – everything we need to know about this incarnation of the time traveller. He's more cognisant than even his fifth persona of the importance of small, beautiful events.

Madge's role as a mum also means she's uniquely empowered to command the Doctor to stop being silly and drop in on Amy and Rory; his own ersatz family. The result of that is a lovely, schmaltzy finale, albeit one a little undermined by Amy's grouching. Threatening carol singers with a water pistol? *Oh, come on!* It just strikes the wrong note. This isn't sassy, it's spiky and Scrooge-like. To use Ms Pond's own words against her: "It's Christmas, you moron!" Thank goodness Rory's there, his marvellously breezy reaction to the Doctor's reappearance – "You're not dead, then?" – helping to disperse that unhappy odour.

Cyril discovers the Wooden Queen.

In the meantime, well done Madge for getting them all back together! It more than justifies her own happy ending, when Reg is returned from the dead. Happy crying for the Arwells, and even a happy tear for the Doctor. The nice, at Christmas, are duly rewarded, and hooray for that. Further still, in defiance of any suspicions *Doctor Who's* festive episodes play out as a bit of an appendage to the main narrative, we get some honest-to-goodness plot development that's going to stick with the show. To wit: The Ponds are back in our hero's life and he's back in theirs. For now, anyway...

On Friday 22 November 1963 – the day before *Doctor Who* began – author CS Lewis passed away. The previous year, Head of BBC Serial Dramas Donald Wilson charged Alice Frick and Donald Bull of the BBC Survey Group with investigating the feasibility of creating a science-fiction TV series. In their report, the duo made the snooty claim Lewis "pretentiously" used "the apparatus of SF in the service of metaphysical ideas." But, this humbugging aside, it remains clear his Narnia books – and specifically the notion of a wardrobe as a portal to another world – actually provided huge inspiration for the programme which (after a fashion) resulted from Frick and Bull's studies. The programme, in fact, that Lewis never got to see.

The Doctor, the Widow and the Wardrobe is the first time *Doctor Who* has explicitly acknowledged this debt, but it's by no means as close to the text as last year's Dickens-themed *A Christmas Carol*. A magic gateway, the 1940s setting, the juvenile adventurers and the snowy forest... is that pretty much it? Nonetheless, like the Narnia tales, Moffat's story is excellent at evoking the feeling we're being presented with a story steeped in folklore. The wooden king and the wooden queen who sit at the top and bottom of a tower – they feel drawn from some ancient fable. Or a logic puzzle in an old *Doctor Who* Annual.

Lily has the best Christmas ever. Despite the acid rain.

> **'Steven Moffat's story evokes the feeling that we're being presented with a story steeped in folklore...'**

That the JCB-clad trio of Droxil (Bill Bailey), Billis (Arabella Weir) and Ven-garr (Paul Bazely) can tramp straight into this tableau is as good an example as any of the breadth the show can encompass. "Please say we can tell the difference between wool and side arms," groans Droxil, prompting viewers at home to wonder who would ever actually say "side arms." Well, we must suppose, a big hairy space harvester from Androzani Major in the year 5345, that's who.

Incidentally, Androzani Major! What fun! It's a shame we never got to see any of the three minus their helmets. It would have been good to know if those natty rat-tail hairdos were still all the rage in the Sirius System.

The cliché when reviewing a Christmassy tale such as this is, at some point, to pull out the word 'posset' as a kind of metaphor to describe a concoction that's got lots of lovely things in it. Readers, we are now at that point. Plus, it's a useful conceit to round up all the details we haven't been able to elegantly segue into the discussion thus far. Thing is, *The Doctor, the Widow and the Wardrobe* really is a posset. A terrific posset, full of fantastic ingredients.

Although it's one of the show's more linear stories of late, it still sports at least one excellent feint, which slips out within the comedy of the Doctor's back-to-front space helmet. It's the moment when Madge picks the TARDIS lock. So funny and deflating for our hero, we never suspect that, actually, it really was just a police box she'd been tinkering with all the time. There's also plenty of business packed into seemingly throwaway lines, like the Doctor claiming the house's rear door is "broadly speaking, operational" and the world of chaos suggested by the clause in that sentence. Likewise, Billis' concern, when she and her colleagues are pointing – ahem – side arms at Madge, that "this visual's deteriorating." Now *there's* a lot of backstory. This tale even joins up the thought from *A Good Man Goes to War* that the Doctor's name has contributed the word's meaning to the universe, by bringing us the notion decorated trees are "an idea, echoing among the stars." It's a very pretty thought in this, one of the prettiest *Doctor Who* stories ever.

Well, that was Christmas, and it won't surprise you to learn your **DWM** reviewer places disproportionate importance on the quality of the *Doctor Who* Special when it comes to totting up how happy his own holidays have been. Courtesy of *The Doctor, the Widow and the Wardrobe*, 2011 proved to be that much vaunted thing – the best Christmas ever!

GRAHAM KIBBLE-WHITE

UNIT Files

DVD 2|entertain

STARRING *Invasion of the Dinosaurs* and *The Android Invasion*
STARRING Jon Pertwee (the Third Doctor), Elisabeth Sladen (Sarah Jane Smith), Nicholas Courtney (the Brigadier), Tom Baker (the Fourth Doctor)
WRITTEN BY Malcolm Hulke; Terry Nation
DIRECTED BY Paddy Russell; Barry Letts
FIRST BROADCAST 12 January – 16 February 1974; 22 November – 13 December 1975
RRP £30.60

As all seasoned *Doctor Who* fans know, it's not unusual for there to be a gap between the writer's intentions for a story and the execution. It is unusual, however, for the gap to be quite as wide as it is with *Invasion of the Dinosaurs*. It is also unusual for a story to plunge into that gap quite so enthusiastically. *Invasion of the Dinosaurs* bestrides the sublime and the ridiculous, often within the same fuzzy, wobbly, chromakey shot.

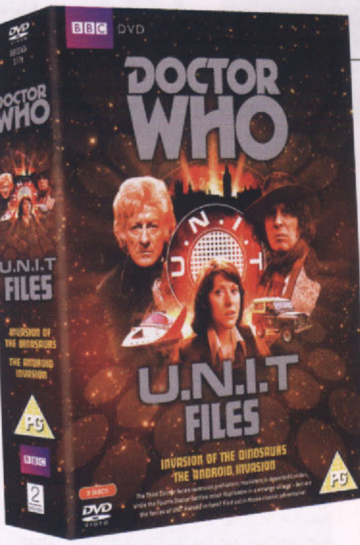
It couldn't have a better opening episode. The TARDIS brings the Doctor and Sarah down to Earth with a thump, and for once they've landed not in a scientific research complex or isolated manor house but in the real world of suburban estates, high street shops, pubs, playgrounds and classrooms. Jon Pertwee once claimed that *Doctor Who* was best when it was set close to home, and that there's nothing more alarming than finding a Yeti sitting on the loo at Tooting Bec; well, he never did find that Yeti sitting on the loo in Tooting Bec, but in *Invasion of the Dinosaurs* he comes close, by being savaged by a pterosaur in a broom cupboard in Trafalgar Square station.

The Doctor and Sarah discover several weeks have passed since they left Earth; in fact, it's almost *28 Days Later*, as London is deserted save for looters and troopers intent on shooting looters. Tonally, it's as if they've wound time back to the Golden Age of UNIT, back to the tough, khaki-coloured days of *The Invasion* and *Inferno* and a world away from the cosiness of *The Three Doctors* and *The Green Death*. It's all very gloomy and gritty (and that's just the picture quality).

Then the dinosaurs turn up. And they're awful. They're not particularly good models – the Tyrannosaurus Rex looks like a dachshund puppy that's been shaved, stuffed, mounted on its hind legs and painted a playful shade of green – but that's not the main problem. The main problem is that, even if they were the most convincing dinosaurs in the world, they would still just be big dumb animals that don't actually *do* anything. They just turn up, roar, stand in the way, and vanish. That's why *Jurassic Park* had to make up its own dinosaurs, and why *Primeval* had run out of plots by its second episode.

The frustration with the special effects is that occasionally you get glimpses of how special and effective they might have been. For instance, there's the scene where Sarah creeps into the hangar to photograph the Tyrannosaurus Rex, or the shot of the Doctor driving under an Apatosaurus in the last episode, both of which work beautifully. But when the dinosaurs are shown fuming impotently within flimsy cardboard dioramas, one can't help being reminded of *The Goodies' Kitten Kong*.

But at least they liven things up; in fact, like *The Wizard of Oz*, the story switches to colour upon their arrival, and soon we learn that the dinosaurs are the equivalent of Oz's big scary face, with two lab-coated scientists pulling the levers behind the scenes. It turns out that said scientsts intend to turn back time to an "earlier, purer age," and have tricked a gaggle of woolly-minded liberals into believing they are on board a spaceship bound for a new Earth when, in fact, they are in a secret bunker underneath Trafalgar Square (making it the first, but by no means the last, secret base to be located beneath a major London landmark in *Doctor Who*).



Sarah is brought on board this spaceship and wakes up in the most interesting thread of the story. Writer Malcolm Hulke had spent a lot of time hanging around left-wing utopians, and he delights in pointing out their gullibility and hypocrisy. They want to found a better world, but only for those that have been 'carefully selected'; disruptive elements must be forcibly re-educated in the Reminder ►

PICK OF THE MONTH!

> **'Pertwee never did find that Yeti on the loo – but he *is* savaged by a pterosaur in a broom cupboard.'**

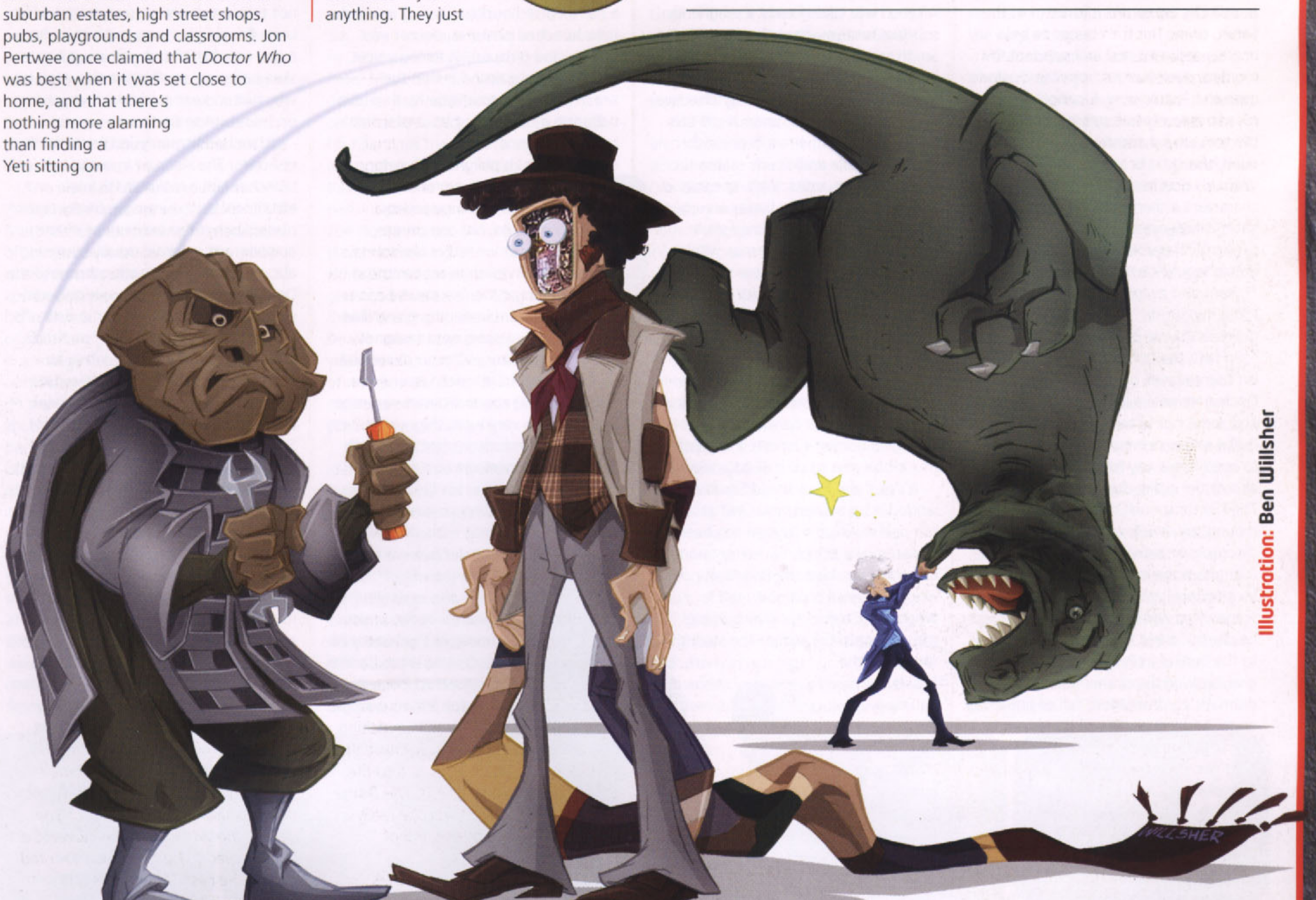


Illustration: Ben Willsher

Operation Gullible Age: Sarah tries to convince the others that they've been had.

Room or destroyed. They epitomise the John Lennon lyric, 'You wanna save humanity, but it's people that you just can't stand.' They are the ultimate Hulke villains; not evil, but misguided, fanatical, and convinced that the ends always justify the means. (Although, given the would-be colonists' predilection for eye-wateringly tight denim trousers, one can't help wondering if they would have even been *capable* of repopulating the human race.)

The second most noticeable thing about these scenes is that they act as a showcase for the character of Sarah, giving her the chance to be brave, intelligent and independent the moment she emerges from the Doctor's cape-shaped shadow. Elisabeth Sladen rises to the occasion beautifully. Indeed, the great thing about Hulke's script – the best he ever wrote for *Doctor Who* – is that he gives nearly all the characters a chance to shine, from Mike Yates' shifty-eyed treachery, to Sergeant Benton's "Venusian oojah", from the duped would-be utopian who declares "I went into everything very carefully. I sold my house!" to the wonderfully guileless Private Bryson.

In fact, the only character who isn't served well by the script is the Doctor. He gets a lot of screen time, and some humorous business, but Hulke seems perversely determined to keep him away from the plot for almost the entire duration of the story. The Doctor spends most of it driving around the streets of London hunting dinosaurs or being hunted. He doesn't even meet the lab-coated scientists face-to-face until the penultimate scene; it's a wasted opportunity that he doesn't meet them during his visit to the bunker in Part Four, as it would give Pertwee the chance for a big, dramatic confrontation, full of righteous anger and the placing of hands on hips. Instead, he spends most of the next two episodes being chased around Wimbledon Common in a jeep.

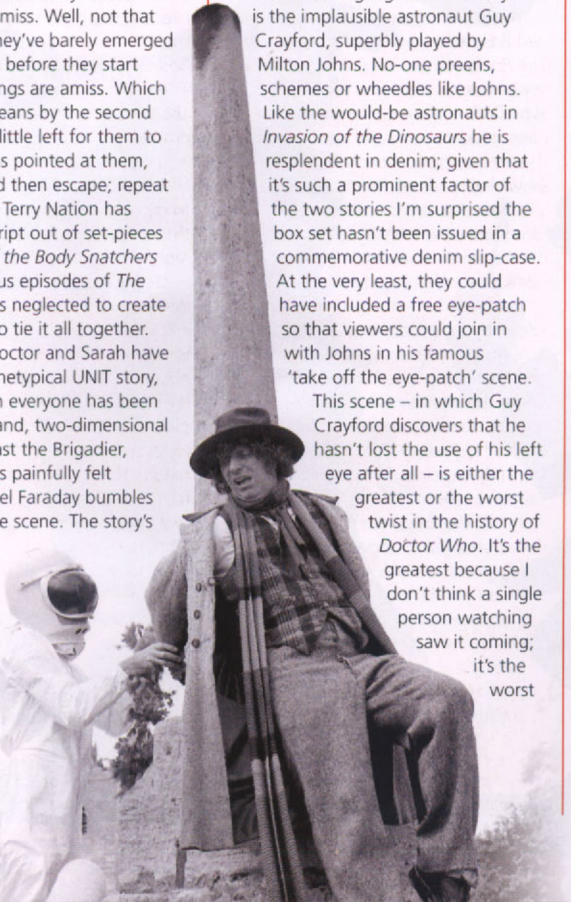
That's what really lets *Invasion of the Dinosaurs* down. It's not the dinosaurs, it's that it sidelines the Doctor for so much of its duration. It's great that it places Sarah centre-stage, but the Doctor is the show's star and he should drive the plot, not drive away from it.

'*The Android Invasion*'s eye-patch scene is either the greatest or worst plot twist in *Doctor Who*'s history...'

The Android Invasion turns out to have been one of the most influential *Doctor Who* stories of the 1970s, or at least, it captured the imagination of the 13-year-old Steven Moffat like no other. Think about it; the story features sinister figures in space-suits, android doubles of the Doctor and his friends, faces peering out from behind secret peepholes, outrageous plot twists involving eye-patches, and instantly forgettable monsters. All you have to do is add a pregnancy sub-plot and you have the 2011 Matt Smith season.

Like *Invasion of the Dinosaurs* the story opens with an extremely effective and atmospheric first episode, as the Doctor and Sarah arrive in an oddly deserted locale and slowly realise that things are amiss. Well, not that slowly. In fact, they've barely emerged from the TARDIS before they start noticing that things are amiss. Which unfortunately means by the second episode there is little left for them to do but have guns pointed at them, get captured and then escape; repeat until cliffhanger. Terry Nation has constructed a script out of set-pieces from *Invasion of the Body Snatchers* and miscellaneous episodes of *The Avengers* but has neglected to create much of a plot to tie it all together.

It's as if the Doctor and Sarah have landed in an archetypical UNIT story, but one in which everyone has been replaced by a bland, two-dimensional facsimile; not least the Brigadier, whose absence is painfully felt whenever Colonel Faraday bumbles rotundly onto the scene. The story's monsters, the Kraals, are equally two-dimensional, barking clichés and invading Earth largely because that's what *Doctor Who* monsters do. We're told they are highly-skilled surgeons, which perhaps explains their caution and their decision to (literally) hold a dummy-run of their invasion, but on the whole they seem a half-hearted bunch. Bearing in mind their hunched postures, perpetual scowls, and guttural, straining voices, the overall impression is that the Kraals are trying to invade Earth whilst suffering a debilitating bout of irritable bowel syndrome.



The real highlight of the story is the implausible astronaut Guy Crayford, superbly played by Milton Johns. No-one preens, schemes or wheedles like Johns. Like the would-be astronauts in *Invasion of the Dinosaurs* he is resplendent in denim; given that it's such a prominent factor of the two stories I'm surprised the box set hasn't been issued in a commemorative denim slip-case. At the very least, they could have included a free eye-patch so that viewers could join in with Johns in his famous 'take off the eye-patch' scene.

This scene – in which Guy Crayford discovers that he hasn't lost the use of his left eye after all – is either the greatest or the worst twist in the history of *Doctor Who*. It's the greatest because I don't think a single person watching saw it coming; it's the worst because it makes very little sense. Unless, that is, you consider that before the Kraals found Guy he was stuck in orbit, "rationing his drinking water" and conducting "recycling experiments"; not to put too fine a point on it, he has been drinking his own urine and after a few months of that you are going to start believing *anything*. It also explains why he's so keen to drink champagne on his return to Earth.

After treading recycled water for two episodes, *The Android Invasion* suddenly launches like a rocket in its final instalment as the invasion finally takes place. Such is the excitement of this episode with android doubles running about and shooting each other, and the Doctor leaping through windows and engaging his doppelgänger in fisticuffs, that the writer forgets that the Kraals' virus was supposed to be lethal to humanity as well as to Kraals, which was rather the point of the exercise. It's also a pity that Harry Sullivan and Sergeant Benton both get misplaced during the course of events, given that this would be the last story in which either of them would appear.

However, as *The Android Invasion* sees the Doctor returning to the fold of the UNIT 'family' and discovering them to be strangers, it's fitting that it should be, more or less, the last UNIT story. *Invasion of the Dinosaurs* is essentially UNIT's last hurrah; from then on, it would lose Mike Yates, then the Third Doctor, then the Brigadier, like houseguests leaving a party that has run its course. The Doctor would no longer need UNIT to bring him into the story and he would no longer need their help to save the day (*The Seeds of Doom* excepted). UNIT had become superfluous to requirements. With this box set, you can see both what made UNIT great and why it had to go.

The Doctor and Sarah feel disorientated.

Raaaarrr!! Two lovely dinosaurs.

DVD Extras

The big selling-point of this box set is that it includes the first episode of *Invasion of the Dinosaurs* restored to colour. It's an extremely impressive technical achievement, given the shortcomings of the source material, but inevitably it's not in the same league as previous colour-restorations. The overall effect is somewhere between that of the *Hipstamatic* phone app and the grading BBC Four use for dramas set in the 1970s. And it's not without glitches; at one point the Doctor's frustration with the military turns him literally blue in the face. That said, it's perfectly watchable and I can't imagine any fans ever watching the black-and-white version of the episode in preference, although both versions are included here.

The main documentary, *People, Power and Puppetry,* sees television's Dr Matthew Sweet roaming the locations of the story whilst outlining his thesis of the story's political subtext. It's a compelling piece, not least because his oversized velvet smoking jacket occasionally gives the impression he is missing his right hand. Sweet is understandably reluctant to focus on the story's dinosaur-shaped shortcomings and instead makes a persuasive and witty case that the story is a riposte to the pro-environmentalism of *The Green Death.* Highlights of the documentary include a career-ending letter from Malcolm Hulke that uses the word 'flubsy', and Jon Pertwee noting, seemingly without irony, that his tenure in *Doctor Who* came to an end just at the point where he was asking the producer to incorporate his new 'outer-space car' into storylines. The only omission is that there is no contribution from Richard Franklin, nor any mention of the decision to make Mike Yates a traitor, which is a shame given that it was a pretty much unprecedented bit of character-development in the series at that time.

We are also treated to a deleted scene involving a London tramp; sadly it is without sound so we'll never know what vocalisations would have been uttered by Pigbin Josh's city cousin. There's also an appearance by Pertwee, in character as the Doctor, on *Billy Smart's Circus* in a mini-adventure which I'm sure many will regard as canonical, and a comprehensive *Now and Then* documentary; it's hard not to feel a touch of aching sadness whenever a derelict warehouse used in *Doctor Who* has been demolished to make way for a children's hospital, shopping centre or multi-story car-park. And as an additional bonus there's some interview footage of Elisabeth Sladen, recorded for 2003's *The Story of Doctor Who*, which finds her in radiant form and which is accompanied by some simply gorgeous shadow-puppet graphics.

The commentary comes in three parts. For Parts Two, Three, Four and Six, Toby Hadoke is joined in the booth by Terrance Dicks, Richard Franklin, Peter Miles, Terence Wilton, and designer Richard Morris in various combinations. Dicks can barely contain his hilarity at the "crappy old models" although even he is forced to admit that there are "one or two shots that are not bad." Elsewhere he reveals his love of *The Rocky Horror Show* and, surreally, starts reminiscing about previous *Doctor Who* DVD commentaries. Miles also gives good value, spending much of the time trying to work out where Dr Whitaker ranks amongst his other villainous *Doctor Who* roles in terms of naughtiness, and delighting at the moment where Elisabeth Sladen has a plank of wood fall on her.

For Parts One and Five Hadoke is joined by the story's director, Paddy Russell. Initially she is a little defensive and brusque, but she soon warms under the glow of Hadoke's obvious enthusiasm and knowledge, leading onto a fascinating discussion about the early days of television and 'Rudy' Cartier. She is firm in her belief that the story still stands up today, and that the dinosaurs were 'first class', describing the Tyrannosaurus Rex as a 'lovely dinosaur', and I for one wouldn't dare contradict her. This commentary barely refers to the events on screen, but if you desire a commentary which does describe what *is* happening on screen – and in relentless detail – then you are in luck, for John Levene has provided such a commentary for Part Five. His enthusiasm is in full force; brace yourselves.

The story also features some extremely detailed production notes, courtesy of David Brunt. His attention to detail is laudable – I was fascinated to discover the source of the children's paintings in the classroom and learn about the numerous deleted scenes – and occasionally witty, giving biographies of each dinosaur's film career and remarking on the Doctor's sweet tooth. On the hand, he also seems bafflingly obsessed with the number plates of the various jeeps featured in the story. This results in an extraordinary moment 15 minutes into Part Five where the notes break off from yet another discussion on number plates to drop possibly the biggest bombshell in the history of *Doctor Who* facts, providing us with the ultimate Holy Grail of *Doctor Who* trivia – the name of the actress originally cast as Sarah Jane Smith! You know, in sitcoms, when characters spit out their tea in surprise? I genuinely did that.

For *The Android Invasion* we are treated to the opaquely-titled documentary *The Village that Came to Life*. Surprisingly it never mentions that the story was inspired by *Invasion of the Body Snatchers*. That aside, it tells you everything you could ever wish to know about what was a smooth and amiable production. Equally smooth and amiable is the presenter of the documentary, Nicholas Briggs, who delivers his links to camera whilst prowling around the story's locations like a local news reporter at a crime scene.

Of greater interest is the second documentary, *Life After Who*, in which erstwhile producer Philip Hinchcliffe is interviewed by his daughter Celina about his television career to date. It contains numerous clips from his plays and series, as well as giving us Hinchcliffe's thoughts on how the nature of television has changed over the years. Like its subject, the feature is understated, intelligent, and utterly charming.

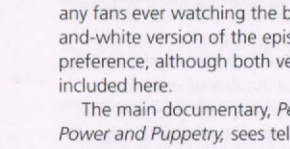
In addition, there's a commercial for Weetabix which features a very odd-looking, and very odd-sounding, Dalek, and some audio-only rushes from the filming which, in terms of testing *Doctor Who* fans' dedication, are the equivalent of eating three Weetabix.

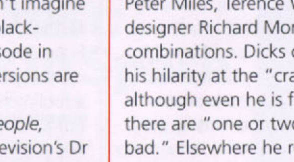
Much easier to stomach is the commentary for the story, where Toby Hadoke discusses the episodes with Philip Hinchcliffe, Milton Johns, production manager Marion McDougall and Mr Styggron himself, Martin Friend. Hadoke himself is the most entertaining participant. We all know of his astonishing ability to identify any actor who has appeared in *Doctor Who*; on *Invasion of the Dinosaurs* we discover that he also knows the circumstances of the death of any actor who died since appearing in *Doctor Who*, while on *The Android Invasion* we learn that he can also give the name, address and postcode of every quarry featured in the series. One highlight of the commentary is when Milton Johns (briefly breaking away from discussing "Storytelling in the cave," which *Doctor Who* actor with whom he would most like to share a desert island, and his grandchildren) observes that in all his *Doctor Who* stories he meets a good Doctor Who and a bad Doctor Who, except his last one, only for Hadoke to point out that the Doctor "pretends to be bad for a bit in that." With such unerring pedantry, Hadoke speaks for all of us. Another highlight is the moment where Johns suggests they avoid giving away the ending of the story for anyone watching it for the first time with the commentary switched on, as Hadoke nearly self-combusts with indignation at the very thought.

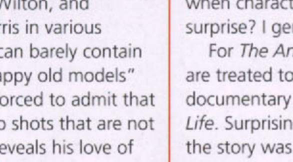
The production notes, courtesy of Nicholas Pegg, are thorough and thoroughly amusing, in particular when referring to the extra who keeps his lunchbox tucked under his jumper. No point of interest is left unpointed-out; every plot inconsistency (of which there are many), every deleted scene, even the wild flowers seen growing by the TARDIS are identified (they are Rosebay Willowherb, for those of a horticultural persuasion).

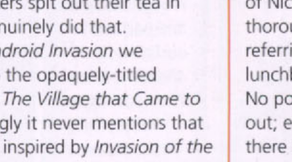
Both DVDs also feature photo galleries; the selection from *The Android Invasion* is lent a sense of tension and urgency by a soundtrack of Dudley Simpson music, while the selection from *Invasion of the Dinosaurs* is accompanied by radiophonic special sounds that will leave you feeling like you too have been subjected to the Reminder Room.

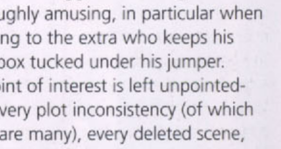
In summary, an excellent release of two not-entirely-excellent stories; and even without the inclusion of a colour-ised *Invasion of the Dinosaurs* Part One, the box set would be worth buying for the bonuses alone. Because it demonstrates, beyond any doubt, that there really was a Golden Age of *Doctor Who*. **NEIL HARRIS**


Ex-producer Philip Hinchcliffe.


Smooth Nick Briggs on location.




Where's Matthew Sweet's hand?


Elisabeth Sladen in 2003.

The Witch from the Well

AUDIO DRAMA Big Finish

WRITTEN BY Rick Briggs
STARRING Paul McGann (The Doctor), Julie Cox (Mary Shelley)
ALSO STARRING Simon Rouse (Master John Kincaid), Andrew Havill (Aleister Portillon/Squire Claude Portillon), Serena Evans (Agnes Bates), Lisa Kay (Beatrix), Alix Wilton Regan (Finicia), Kevin Trainor (Lucern/Cornet Swallow)
RRP £14.99 (CD), £12.99 (download)

The latest horror encountered by Mary Shelley and the Eighth Doctor is a witch – and not some slinky, willowy figure from a trendy TV show, but a proper, *Macbeth*-style hag, cackling and clawing the air with sharpened talons.

Oddly, Mary first encounters the witch trapped in a well in the twenty-first century, disturbed by modern renovations. Pretty soon, though, the Doctor has tracked the witch's origins to the seventeenth century – the era of Matthew Hopkins' particular brand of Puritan zeal. The local squire has summoned the Witch Pricker John Kincaid to purge the community of the dark arts. Kincaid has his own agenda, though – one that quickly places him at odds with the Doctor. And when Mary and the TARDIS are plucked back to the twenty-first century, the Doctor has to face the Witch Pricker's trials.

Cleverly, we see the Doctor through the eyes of one of the seventeenth-century locals. His magic wand that opens doors; his wild talk of lights from the sky crashing to earth – even to a rational mind these are not natural occurrences. To a community in the grip of a witch scare and terrorised by Kincaid's troops, it's no wonder the Doctor looks like the worst witch of all.

As the Doctor fights for his life, and the life of Agnes Bates, a local woman accused of consorting with the devil, Mary has her own adventures in the twenty-first century with Aleister Portillon – the descendant of the seventeenth-century squire. As a nearly-married woman from a more civilised age, it would be quite improper for Mary to flirt with Portillon. However, Julie Cox and Andrew Havill (in a dual role) make an effective pairing, which almost makes up for the fact that Mary is sidelined for a large part of the play. Only at the end, when her mercy and bravery reflect the earlier actions of the Doctor, do their stories neatly converge.

That means much of the play revolves around the battle of wits and beliefs between the Doctor and Kincaid. Simon Rouse is impressive as the Witch Pricker, despite only inflicting very vanilla tortures on the Doctor. He plays the character with a down-to-earth practicality about his God-given work, taking no great delight in hanging and burning women, but seeing it as a necessity – one that may win him the Lord Protector's favour. Whenever he and McGann share a scene, the audio steps up a gear, and it's a shame that more isn't made of their scenes together.

Successfully evoking Brit horror films such as *Witchfinder General* and *Blood on Satan's Claw*, *The Witch from the Well* is three quarters of the way to being a great play – and as it stands is a good continuation of this mini-series of Eighth Doctor stories. **MATT MICHAEL**

DOCTOR WHO
PAUL McGANN and JULIE COX in
THE WITCH FROM THE WELL
by RICK BRIGGS
THE AUDIO ADVENTURES OF DOCTOR WHO
featuring SIMON ROUSE ANDREW HAVILL
FULL CAST AUDIO DRAMA

Hexagora

AUDIO DRAMA Big Finish

WRITTEN BY Paul Finch, from a story by Peter Ling and Hazel Adair
STARRING Peter Davison (the Fifth Doctor), Janet Fielding (Tegan), Sarah Sutton (Nyssa)
ALSO STARRING Jacqueline Pearce, (Queen Zafira), Toby Hadoke (Mike Bretherton), Richard Mark (Lord Jezzavar), Dan Starkey (Lord Zellenger), Sean Brosnan (Astorius)
RRP £14.99 (CD), £12.99 (download)

The Fifth Doctor has taken Nyssa and Tegan to Australia where Tegan takes the chance to visit yet more of her family – apparently there are more Jovankas than Joneses in the Doctor's phone book. But something very strange is going on. Tegan's old flame, Mike Bretherton, has disappeared, and he isn't the first to go missing. But when the TARDIS crew investigates alien abductions, and journeys to another world ruled by a capricious queen, they find that a fate worse than death awaits the Doctor. A fate with a bouquet and a white veil…

Weddings! Isn't it always the case that you get to a certain age and suddenly all of your friends seem to be getting married off? This play might as well have been called *The Wedding of Doctor Who*. And if the Doctor is getting married, she'd have to be quite some woman, wouldn't she? A Queen, say? How about the Queen of Outer Space herself, Jacqueline Pearce?

While Peter Davison was travelling through time and space as the Doctor, the BBC's other sci-fi show, *Blake's 7*, was dominated by Jacqueline Pearce's Servalan – River Song and Madame Kovarian and every other strong, sexy sociopath squished together in an off-the-shoulder cocktail dress, with the eyes of Caligula and the mouth of Marilyn Monroe. Could there be a more perfect Mrs Who?

Well, the Doctor isn't convinced. He's more interested in understanding why the Queen has been abducting humans. He's also curious why a tropical planet with no indigenous intelligent life has been transformed into a replica of Elizabethan London. And he's fascinated to know what is inside the sleeper chambers in the royal nurseries.

DOCTOR WHO
THE LOST STORIES
PETER DAVISON, JANET FIELDING & SARAH SUTTON in
HEXAGORA
by PAUL FINCH
from a story by PETER LING & HAZEL ADAIR
FOUND AT LAST...
featuring TOBY HADOKE & JACQUELINE PEARCE
FULL CAST AUDIO DRAMA

The attentive audience should rightly have guessed the answers to these questions by the end of Part Two – just before writer Paul Finch reveals the truth. Sadly, after this clever reveal, the third episode of the story almost entirely consists of people sitting in rooms talking, which clarifies the plot at the expense of pace, and would make for an unimaginably tiresome TV episode. Worst of all, the Queen barely features. It isn't until the fourth episode, and a wedding that tops River Song's for the Doctor's discomfort and desperate efforts to avoid exchanging vows, that the play perks up – at which point many in the audience may be tapping their feet impatiently waiting for the bride to finally make her appearance.

While the Doctor's the focus of the Queen's affections, Nyssa and Tegan are fending off their own admirers. In Nyssa's case she's a classy sort, and seems like the perfect puppet consort for the Queen's second husband, the conniving Lord Jezzavar. And, going from class to brass, Tegan seems to have picked up a large insect. No wonder she's in a foul mood. It's one of many laugh-out-loud moments in a play that is all about possessiveness, and the way our cultures shape our personalities.

Though hard to envisage working quite like this on TV – the effects required, the scale of the story, and the over-long info-dump of Part Three – there is much about *Hexagora* to enjoy. **MATT MICHAEL**

The First Wave

AUDIO READING Big Finish

WRITTEN BY Simon Guerrier
PERFORMED BY Peter Purves and Tom Allen
FEATURING The First Doctor, Steven Taylor and Oliver Harper
RRP £8.99 (CD), £7.99 (download)

When Oliver Harper first stumbled aboard the TARDIS, he was an arrogant, pompous City banker holding onto a secret that threatened to wreck his life in the 1960s. And yet, as this audio starts, here he is hurling himself through an airlock and onto the surface of an alien world, the planetoid Grace Alone, where a fragile mining facility clings to the surface of a barren rock at the edge of human space. In a short space of time Oliver has bought into the great spirit of adventure the TARDIS offers, and sounds as though he's loving every death-defying materialisation.

That's in stark contrast to Steven, whose optimism has opted out. Behaving much like the fatalistic Turlough, Steven is ready to stop running. Like the Doctor, he believes that the crew must face their preordained fate on Grace Alone. When the Doctor stands proudly defiant, sacrificing himself as he knows he must to protect the secrets of time travel, Steven remembers the deaths of Katarina and Sara, and accepts that the borrowed time the crew has been living on has finally run out.

DOCTOR WHO
THE FIRST WAVE
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

The First Wave threatens to be a bleak play. Like Simon Guerrier's previous evocations of this era, it focuses on the danger of time and space travel – on Grace Alone, even the dust is dangerous. But Oliver's joy at stepping out under an alien sky recaptures some of the wonder that the Doctor himself described in *An Unearthly Child*, preventing this from becoming an unrelenting misery fest.

So too does the presence of the tin foil Vardans: on the basis of *The Invasion of Time*, the Doctor's most pathetic adversaries, despite their ability to travel at the speed of thought. These Vardans have been monitoring Earth's TV transmissions for decades – and have turned evil as a result. You can hear Mary Whitehouse applauding through six feet of soil.

But ultimately, as a Season Three-era play, there can be no happy endings. Change and decay hang over everything. The conclusion is entirely true to its era, and reminds us that however hard you try, you can't run forever. **MATT MICHAEL**

Serpent Crest: The Hexford Invasion

STARRING TOM BAKER
DOCTOR WHO
SERPENT CREST
THE HEXFORD INVASION
PAUL MAGRS
EXCLUSIVE AUDIO ADVENTURE!

AUDIO DRAMA AudioGO

WRITTEN BY Paul Magrs
STARRING Tom Baker (the Fourth Doctor), David Troughton (Doctor Two), Susan Jameson (Mrs Wibbsey) and Richard Franklin (Mike Yates)
RRP £10.20 (CD), £6.79 (download)

Paul Magrs' penultimate *Serpent Crest* story certainly grabs the attention. It's a two Doctors story – the Fourth, as played by Tom Baker, and the Second, as originally portrayed by Patrick Troughton – and while multi-Doctor stories aren't unique, the way this one's achieved almost certainly is, as the Second Doctor is played by the late actor's eldest son, David Troughton.

Set nine months after *Serpent Crest 3: Aladdin Time*, Mrs Wibbsey (Susan Jameson) – housekeeper of the Doctor's country retreat, Nest Cottage – has been dropped off by the Doctor and has settled back into Hexford village life. Her boredom is broken by the arrival of an old friend, Captain Yates (Richard Franklin), who has been brought out of retirement and is once again part of UNIT. Hexford is expecting alien activity and as UNIT seconds Nest Cottage as a base, Yates introduces the man behind the operation – the Doctor – but in shabby frock coat and bow tie – not the man who Mrs Wibbsey was expecting.

Magrs' story rattles along and captures the imagination from the start. Wibbsey is wary of the new Doctor. He displays all the bumbling charm associated with the characterisation, there's also something suspicious about him – his creeping around at night and his planting of strange saplings allegedly cultivated in UNIT labs months before. Mrs Wibbsey can be a difficult person to like, so it says something for the character that we're inclined to take her view of the Second Doctor rather than just push it aside for a character we're all supposed to empathise with a lot more.

David Troughton is on top form here. His charming Second Doctor is a hit with the locals and even better are the scenes where he's at work with UNIT. "Oh my giddy aunt!" he cries, struggling over some equipment – and through imagined wreaths of smoke and sparks, the Second Doctor is brought gloriously back to life by Troughton's performance.

Just as the Doctor promised, a huge spacecraft arrives, and with it the TARDIS and the Fourth Doctor. From this point it all becomes a game of 'tug o' war'. Exerting colossal power, the spacecraft starts to literally lift Hexford into the air. The Second Doctor works frantically at Nest Cottage, giving the impression he's helping, and the Fourth Doctor, suspicious over the presence of his earlier self, rushes back to the TARDIS to use the ship's own power to save Hexford from being pulled into space.

The *Serpent Crest* series started strongly and this story puts it back on top... and then some. It's mad and exhilarating and transforms the story arc – the Doctor's burying of an alien gene egg – into something that feels big and important. Baker responds well to stories that have more action, and it's a delight to hear him back at the TARDIS console, encouraging the old girl to do her damnedest. **VANESSA BISHOP**

> **'The Second Doctor is brought gloriously back to life by David Troughton's performance.'**

Serpent Crest: Survivors in Space

STARRING TOM BAKER
DOCTOR WHO
SERPENT CREST
SURVIVORS IN SPACE
PAUL MAGRS
EXCLUSIVE AUDIO ADVENTURE!

AUDIO DRAMA AudioGO

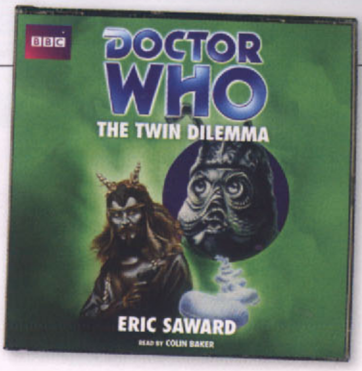
WRITTEN BY Paul Magrs
STARRING Tom Baker (the Fourth Doctor), Susan Jameson (Mrs Wibbsey), David Troughton (Doctor Two) and Richard Franklin (Mike Yates)
RRP £10.20 (CD), £6.79 (download)

Survivors in Space is an appropriate title for this fifth and final *Serpent Crest* adventure. Set three months after *The Hexford Invasion* – when a huge spaceship appeared over Hexford, tore it from the Earth and towed it into space – Hexford now sits incongruously on a distant alien moon. Captain Yates, commanding a small UNIT task force, remains in charge of the frightened villagers – and so too, to some extent, does his unofficial scientific advisor, the enigmatic man who appears to be the Second Doctor. Supplies, however, are running out, rationing has been introduced and morale within the community is low. Where the Second Doctor was once a popular figure around Hexford, he's now viewed with suspicion, with many locals believing that, far from trying to save the village from the spaceship, he was actually in league with it.

Serpent Crest, of course, is a series of adventures starring Tom Baker as the Fourth Doctor, and it isn't too long before the TARDIS arrives and he's striding across the village green with Mrs Wibbsey (Susan Jameson) in tow. Magrs kept his Doctors apart in the previous instalment. This time they clash immediately in the 'tit for tat' name-calling familiar from previous multi-Doctor stories. The Fourth Doctor, however, is still suspicious of his earlier incarnation. The Doctor and Wibbs only located Hexford by following radio signals – signals sent out by the Second Doctor not to the TARDIS but to the viper-like Skishtari, the villains the Doctor has been dodging since the start of the series.

Survivors in Space, crackles with excitement and adventure, and not least some quality stiff-upper-lip Britishness! Hexford may have been shunted across space and down to its last packet of baking powder, but the village hall shall have its panto! Magrs does an excellent job teasing us over the identity of the Second Doctor. His solution is ingenious. No predictable alien shape-shifters here. The downside however, is that it does rather steal the Skishtari's thunder. The Doctor acquired a deadly Skishtari gene egg back in Episode One, and ever since then it's been inevitable that they would one day snatch it back, and that it would hatch its deadly serpent young. But when it happens, it feels a bit of a sideshow to the intriguing presence of Doctor Two.

Serpent Crest has unfolded in a very different way to Magrs' previous Fourth Doctor series, *Hornets' Nest* and *Demon Quest*. Aside from *Aladdin Time*, it's been less surreal and, ending on an epic two-parter, has given the series a sense of occasion. Not so deep down, *Survivors in Space* is old school – an alien attack on the home counties with UNIT. It's this familiarity that makes it so enjoyable and easy to engage with. Baker is heroic and Troughton legitimises the story in such a way that, without him, I doubt it could ever have worked so well.
VANESSA BISHOP



The Twin Dilemma

TALKING BOOK AudioGO

WRITTEN BY Eric Saward
READ BY Colin Baker
RRP £13.25 (CD)

The début story of the Sixth Doctor was first published as a Target novelisation in 1985, and is the latest story to be given the unabridged audio treatment from AudioGO. The plot revolves around giant slug Mestor who has kidnapped two young geniuses so he can turn his sun supernova and spread his eggs throughout the universe.

Novelist Eric Saward seems all too aware of the TV production's shortcomings. He sets about beefing it up – with perhaps an idea of explaining what he, as the series' then script editor, originally saw in the story. Some embellishments work – the focus on the mathematical twins' father, for instance. He hates his children, so it's okay that we do! Then there's the Doctor's unstable regeneration, causing him to try to strangle his companion Peri. Saward attempts to give us a greater understanding of the Doctor's trauma, and certainly lingers longer on his sense of remorse.

Saward's main concern, however, seems to be writing quirky asides and long comic histories. The examples are numerous: the unfortunate case of Councillor Verne, thought to be the most beautiful person on Gallifrey until he regenerated into a belching, amorphous blob; and party animal Professor Zarn, who invented the 'revitalising modulator' just so he could rid himself of hangovers. This kind of thing, though, inevitably recalls Douglas Adams, and although Saward's writing can be fairly amusing, it does all end up feeling like an impression of someone else.

Colin Baker injects some old 80s-style Sixth Doctor volume and bumptiousness into his reading. He also proves very effective with other characters – the twins' nervous father Archie Sylvest, and the twins themselves, who are transformed from the wooden pair seen on screen to something truly sinister.

Simon E Power has added some tremendous effects and music. This is a *Twin Dilemma* that thunders away with a score like *Mars, Bringer of War*. Total enjoyment, however, will depend on how much you can separate your mind from the images of the original. Poor though they are, they're curiously indelible. **VANESSA BISHOP**

The Sensorites

DVD 2|entertain

STARRING William Hartnell (the First Doctor), Ian (William Russell), Barbara (Jacqueline Hill), Susan (Carole Ann Ford)
WRITTEN BY Peter R Newman
DIRECTED BY Mervyn Pinfield, Frank Cox
FIRST BROADCAST 20 June – 1 August 1964
RRP £20.42

RELEASED 23 JANUARY

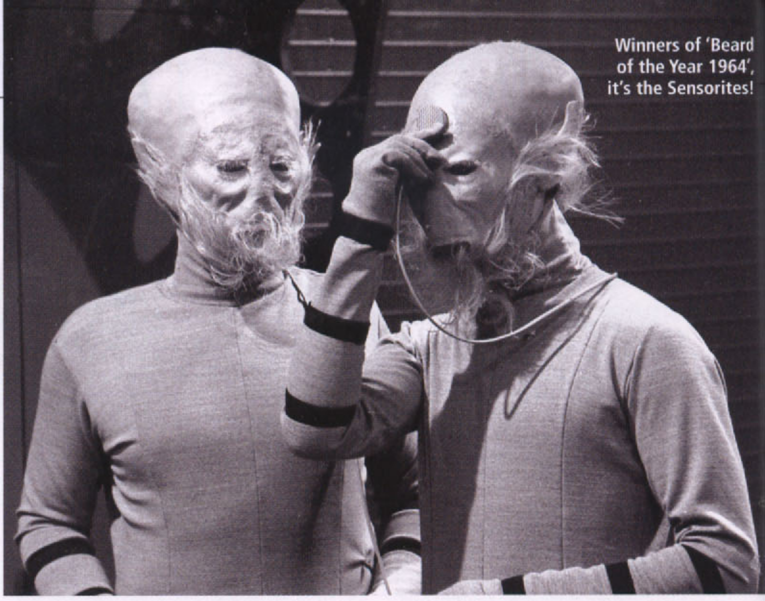
Part-unloved, part-overlooked, *The Sensorites* is an unusual adventure, flitting frequently between impressive ambition and the tritest of tropes – and, with the benefit of nearly five decades' hindsight, it's a clear instance of a show with a format that was not yet fully-formed. Those five interim decades, though, mean that *The Sensorites* is a story which precious few of its contributors are still available to discuss. "I found myself down to produce the main documentary," explains producer Chris Chapman, "and it quickly became clear to me that a traditional 'making-of' piece was never going to set the world on fire. With many of its cast and crew sadly no longer with us, and with a lack of killer behind-the-scenes stories to tell, I really felt like the production of the show would be covered perfectly well by the commentary – so what on earth was I going to do with my documentary? I was saved from despair by comedian and hat-fetishist, Toby Hadoke..."

"It's the only thing I've ever pitched to the DVD range!" reveals regular **DWM** contributor Hadoke of his feature *Looking for Peter*. "I noted that two key players – writer and principal director – were dead, and mulled over the thought of finding out about the men behind the names. Chris liked the idea, but sensibly felt we should just concentrate on the writer. I then had to take a back seat while Chris and Richard Bignell dug around to see if they could actually find out anything... the piece was actually pulled a week before production, because they'd found nothing at all! But two days later, I was told we were back on. Everything else I then found out exactly as you will see on the documentary! Chris is great at treating these documentaries like they are broadcast television programmes, and I think the way he has shot and put the whole thing together is terrific. If I'd been told that my idea would end up as it has back when I first conceived it, I'd have been over the moon."

Toby Hadoke also fulfils his now-regular role of commentary moderator, and on this DVD he is joined by a healthily impressive number of contributors. "Commentaries asking people to remember minute details of something they did nearly 50 years ago are especially tough," Hadoke reckons, "so I am hugely grateful to producer John Kelly for getting pretty much everyone possible. He favours these revolving door commentaries which make canny use of the budget and get as many participants in as possible, thus keeping things fresh.

"Sensorite actor Ken Tyllssen couldn't make the journey, so we didn't *quite* have every surviving cast member with us – but we get very close. It makes up for the lack of a traditional 'making-of' piece on the disc – everyone who could have been interviewed for such a thing is on the commentary track anyway, and I promise you that I drained every last scintilla of information out of everyone involved!"

BBC DVD
DOCTOR WHO
THE SENSORITES
DOCTOR WHO THE SENSORITES
PG
DVD
The WILLIAM HARTNELL Years 1963-66


Winners of 'Beard of the Year 1964', it's the Sensorites!

A less story-specific but no less interesting inclusion is an interview with former BBC producer Clive Doig – back in the day, a vision mixer at the BBC. "Clive got in touch with the BBC website when [*Doctor Who's* first producer] Verity Lambert died," explains producer James Goss. "Shortly afterwards, I was doing interviews for *The Chase* box set and it seemed a great opportunity to get Clive in. We spent a brilliant hour with him, although very little of the interview ended up on the DVD of *The Chase* – but what was left over seemed too good to waste, so I figured he deserved a special feature all to himself.

"Clive's memory is very sharp and he was more than happy to come in and talk about *Doctor Who*. He was there throughout the early years of the show, so has some great insights of what it was like in the gallery and what went well, what didn't, and those terrible times when he'd find himself calmly keeping the show going while chaos reigned on the studio floor and in the gallery. No wonder he went on to have such a great career as a producer!"

The last word on *The Sensorites* goes to documentary producer Chris Chapman: "*Looking for Peter* was a labour of love. I've always been fascinated by the people behind the names on those scrolling black-and-white credits, and Peter R Newman had always been this huge enigma, with only one or two lines at most used to sum him up. I hope we've added a massive postscript."

DAVID DARLINGTON

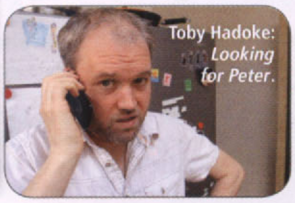
BUY IT BECAUSE: The restoration is superb – and the truth about Peter R Newman is finally revealed.

WHAT'S IT ABOUT?

Landing on an Earth starship in the far future, the Doctor and his companions discover that the crew is being attacked by the telepathic Sensorites...

EXTRA FEATURES

- Commentary with stars William Russell, Carole Ann Ford, Joe Greig, Martyn Huntley, Giles Phipps, director Frank Cox, designer Raymond Cusick, make-up designer Sonia Markham, moderated by Toby Hadoke.
- *Looking for Peter* – who was author Peter R Newman? Toby Hadoke investigates.
- *Vison On* – vision mixer Clive Doig talks about his work on *Doctor Who*.
- *Secret Voices of the Sense Sphere* – Clive Doig explains the origins of the mysterious voices heard in the background of *The Sensorites*.
- Photo Gallery
- Subtitles & subtitle production notes
- PDF *Radio Times* listings and original design drawings
- Coming Soon – *Revisitations 3*



Clive Doig
Vision Mixer

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

JANUARY

MONDAY 16

DVD/Blu-ray

- ***The Doctor, the Widow and the Wardrobe*** by Steven Moffat [Eleventh Doctor, Amy, Rory] 2|entertain £13.27/£16.33

MONDAY 23

DVD

- ***The Sensorites*** by Peter R Newman [First Doctor, Ian, Barbara and Susan] 2|entertain £20.42 See above

BBC DVD
DOCTOR WHO
INCLUDES OVER 2 HOURS OF EXTRAS
THE DOCTOR, THE WIDOW AND THE WARDROBE
12

TUESDAY 31

CD - AUDIO DRAMA

- ***The Curse of Davros*** by Jonathan Morris [Sixth Doctor and Flip] Big Finish £14.99 See page 75
- ***Destination Nerva*** by Nicholas Briggs [Fourth Doctor and Leela] Big Finish £10.99 See page 76
- ***The Lost Stories: The Fourth Doctor Box Set*** [Contains *The Foe from the Future* by Robert Banks Stewart, adapted by John Dorney and *The Valley of Death* by Philip Hinchcliffe, adapted by Jonathan Morris] [Fourth Doctor and Leela] Big Finish £55.00 See page 75

CD - AUDIO READING

- ***The Companion Chronicles: The Anachronauts*** by Simon Guerrier [First Doctor, Steven and Sara Kingdom] Big Finish £8.99 See page 76

The Curse of Davros

AUDIO DRAMA Big Finish

WRITTEN BY Jonathan Morris
STARRING Colin Baker (The Doctor), Lisa Greenwood (Flip)
ALSO STARRING Terry Molloy (Davros), Ashley Kumar (Jared), Jonathan Owen (Napoleon Bonaparte), Rhys Jennings (Captain Pascal), Granville Saxton (Duke of Wellington), Robert Portal (Marshal Ney), Nicholas Briggs (The Daleks)
RRP £14.99 (CD), £12.99 (download)

RELEASED 31 JANUARY

Described in the script simply as 'late teens, fluffy handbag, Essex girl', and playing only a supporting role in the story, the character of Philippa Jackson passed many listeners by unnoticed when she appeared in the 2011 audio drama *The Crimes of Thomas Brewster* alongside the Sixth Doctor. "I liked the character," remembers actress Lisa Greenwood. "She came across as very modern, and I really enjoyed playing her at the time, but I didn't think she'd come back."

But in the studio, Lisa absolutely shone, and the Big Finish crew made the decision to bring her back there and then; her resultant three-story stint as the Doctor's new companion begins this month. "I was over the moon!" says Lisa, recalling her invite to board the TARDIS. "I really enjoyed it the first time, so I jumped at the chance. When they said 'Do you want to do it?', I said 'Yes, book me in!' straight away!"

Lisa's return was announced at a Big Finish convention. "I always seem to get thrown in at the deep end!" she laughs. "But I really enjoyed it. Everyone was lovely, really friendly, really welcoming. It was nerve-racking, and I was nervous walking into it, but it was good. I didn't know the radio plays existed, but it's got such a big fanbase. I've received probably more fanmail for that one episode than I've had for anything else I've done."

The Curse of Davros should keep those fans happy: it sees Daleks invade present-day London, while their eponymous creator – played by Terry Molloy, reprising his television role on audio for the first time since 2005 – is plotting away centuries earlier at the Battle of Waterloo. And Lisa couldn't be more thrilled. "I am a bit of a sci-fi geek, actually!" she giggles. "I watched it all when I was younger, from *Quantum Leap* to *Star Trek*... And *Doctor Who* as well, I'm a massive fan, so I was like 'Oh my God I get to work on *Doctor Who*! With Daleks!'"

And how does Lisa's character deal with that? "She adapts really well to it. Better than I would! I don't think I'd go. To be honest, if someone was telling me to go up to space, I'd think they were a nutcase. But obviously Flip knows the Doctor from the first episode that I did, so she just goes along with it, she sort of relishes those experiences." Does she take it all in her stride, or mess a few things up? "She's a bit of both. Cos she just runs into it, she does make a few mistakes, but she's so brave. I think she redeems that [mistake-making] with her bravery."

For anyone who's new to Flip, how would Lisa sum up the character? "She's a modern young woman," she explains. "She can be quite brash, she's got a bit of a mouth on her! She sticks up for herself, but she runs into the situation without even thinking a lot of the time, which is different to me – I stand back and discuss the situation first, but Flip just runs in head-first! She's got a heart, but it's quite covered! She's a tough little character."
DAN TOSTEVIN

BUY IT BECAUSE: It's the start of a new era for the Sixth Doctor – and a long-overdue return for Davros.

DOCTOR WHO
CLASSIC DOCTORS – NEW AUDIO ADVENTURES
COLIN BAKER and LISA GREENWOOD in
THE CURSE OF DAVROS
by JONATHAN MORRIS
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING TERRY MOLLOY with NICHOLAS BRIGGS as THE DALEKS
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

It's been a year since 'Flip' Jackson battled robot mosquitoes on an alien planet in the company of a Time Lord known as 'the Doctor'. Now there's a flying saucer over the top of the night bus taking her home. Inside: the Doctor, with another alien menace on his tail – the Daleks, and their creator, Davros!

The Lost Stories: The Fourth Doctor

AUDIO DRAMAS Big Finish

WRITTEN BY Robert Banks Stewart, Philip Hinchcliffe (adapted by John Dorney and Jonathan Morris)
STARRING Tom Baker (the Fourth Doctor) and Louise Jameson (Leela)
ALSO STARRING Paul Freeman (Jalnik), Louise Brealey (Charlotte), Blake Ritson (Instructor Shibac), Nigel Carrington (Emissary Godrin), Delia Lindsay (Overlord Saldor), Jane Slavin (Valerie Carlton)
RRP £55.00 (CD), £45.00 (download)

RELEASED 31 JANUARY

While Big Finish's new Fourth Doctor series is getting into full swing, its current run of *Lost Stories* is going on hiatus, with Series Three not continuing until May. To tide listeners over, the ranges are uniting for a special one-off release this month (not included in standard subscriptions to either the current Fourth Doctor season or *Lost Stories*), as Tom Baker and Louise Jameson star in *The Fourth Doctor Box Set*.

"I was watching the DVD extras of [1977's] *The Talons of Weng-Chiang* just at the point that we were signing Tom up," recalls David Richardson, who produces both series, "and there was a very good documentary on there about an unmade Robert Banks Stewart story which was going to be called *Foe from the Future*."

"The story begins in contemporary 1970s England, in the middle of the country, where elements from the distant past are taking on a ghostly life, and unearthly monks are glimpsed in the woods at night," David reveals, "and it all seems to centre on the local manor house. I have to say, what I loved about *Foe from the Future* was that it's a really dark story."

David knew it *had* to be made. "I just thought 'Wow, we've got *The Lost Stories*, we've got the Fourth Doctor, wouldn't it be great if we could do that?'," he grins. "I got hold of a copy of the synopsis and showed it to John Dorney who was very keen to adapt it, and spoke to Robert Banks Stewart to get the rights and permission to make it.

BIG
DOCTOR WHO
THE LOST STORIES
TWO FULL CAST AUDIO DRAMAS!
THE FOURTH DOCTOR BOX SET
THE FOE FROM THE FUTURE • THE VALLEY OF DEATH
STARRING TOM BAKER & LOUISE JAMESON

WHAT'S IT ABOUT?

In *Foe from the Future*, the TARDIS follows a twist in the vortex to the village of Staffham in 1977 where something is very wrong with time. In *Valley of Death*, the Doctor and Leela accompany Edward Perkins on a dangerous expedition to the Amazon Rainforest...

"Then about two weeks later, I picked up a message on my phone: 'Hello David, it's Philip Hinchcliffe here, I've been talking to my good friend Robert Banks Stewart about you making his story. I wrote one called *The Valley of Death* and I was wondering if you'd like to make that...'"

Hinchcliffe had been *Doctor Who*'s producer when *Foe* and *Talons* were conceived, and *Valley* was pitched after he left the series. "It's about an explorer who's putting together an expedition to investigate his great grandfather's expedition which had disappeared," David explains. "The Doctor and Leela join him, and get stranded in the Amazon rainforest, where they uncover the remains of a crashed alien spaceship. I'd describe it as '*Raiders of the Lost Ark* meets *Close Encounters*', which gives you a good indication of why it wasn't made at the time! So making that was a no-brainer. We decided to release the two together in one lovely box set!"

The box set's organic development continued right up until the last minute. "There's also a disc of extras, and again that wasn't originally part of the plan," David admits. "When we were recording, we found we had so much great behind-the-scenes material. It should complement the stories really nicely, though it's going to be hard getting it down to an hour!"
DAN TOSTEVIN

BUY IT BECAUSE: It's a carefully crafted and authentic recreation of a phenomenally popular period.

FEBRUARY

THURSDAY 2

CD - TALKING BOOK

■ ***Earthshock*** by Ian Marter [Fifth Doctor, Tegan, Nyssa and Adric. Read by Peter Davison] AudioGO £13.25

CD - SOUNDTRACKS

■ ***The Lost TV Episodes Collection Four: 1967*** [Second Doctor, Ben, Polly, Jamie, Victoria] [box set containing *The Macra Terror* by Ian Stuart Black, *The Faceless Ones* by David Ellis and Malcolm Hulke, *The Evil of the Daleks* by David Whitaker, *The Abominable Snowmen* by Mervyn Haisman and Henry Lincoln and *The Ice Warriors* by Brian Hayles] AudioGO £70.00

■ ***Doctor Who Sound Effects*** [Vintage Beeb] AudioGO £6.10

MONDAY 6

DVD

■ ***The Sarah Jane Adventures: The Complete Fifth Series*** [Sarah Jane, Luke, Clyde, Rani, Sky] [Contains *Sky* by Phil Ford, *The Curse of Clyde Langer* by Phil Ford and *The Man Who Never Was* by Gareth Roberts] 2|entertain £TBA

■ ***The Sarah Jane Adventures: Series 1-5*** [Sarah Jane, Luke, Maria, Clyde, Rani, Sky, K9] [Box set containing every episode of the series] 2|entertain £TBA

THURSDAY 9

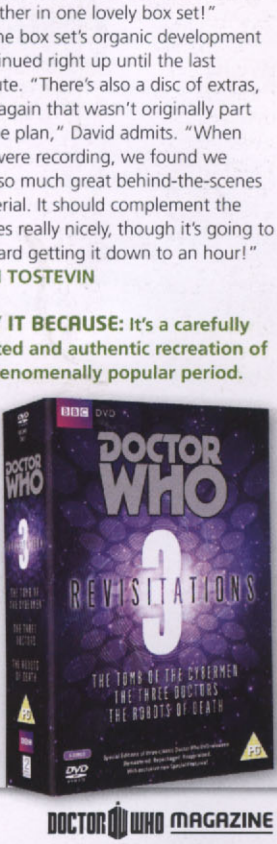
MAGAZINE

■ **DWM 444** Panini £4.50

MONDAY 13

DVD

■ ***Revisitations 3*** [Second Doctor, Jamie and Victoria; Third Doctor, Jo, the Brigadier and Benton; Fourth Doctor and Leela] [Box set containing remastered versions of *The Tomb of the Cybermen* by Kit Pedler and Gerry Davis, *The Three Doctors* by Bob Baker and Dave Martin, and *The Robots of Death* by Chris Boucher, plus new and exclusive DVD extras] 2|entertain £35.75 ►



COMING SOON...

BBC
READ BY RAQUEL CASSIDY
DOCTOR WHO
THE ART OF DEATH
WRITTEN BY JAMES GOSS

The Art of Death

AUDIO DRAMA AudioGO

WRITTEN BY James Goss
FEATURING The Eleventh Doctor, Amy and Rory
READ BY Raquel Cassidy
RRP £10.20 (CD)

RELEASED OUT NOW

WHAT'S IT ABOUT?

On a visit to The Horizon Gallery, the Doctor, Amy and Rory fall through cracks in Time...

So what actually is *The* – punningly titled – *Art of Death* all about? Author James Goss reveals all: "It's actually the lifestory of a woman who works in an unusual art gallery. She is haunted by a terrifying creature – and by the Doctor, Amy and Rory, who also appear to try to help her. Gradually, she realises that all five of them are horribly linked. It's a nice, creepy horror story, with a fun twist..."

And how's it turned out? Certainly Raquel Cassidy, from the most recent season's *The Almost People* two-parter, is an interesting choice of narrator. "I don't know – I normally only get to hear these things *after* they've come out!" Goss jokes. "They made an exception with *Dead Air*, but only because I begged. I'm delighted Raquel is doing it. It was always planned for a female narrator, for a woman who falls in love with the Doctor – just a little – whilst being at the same time convinced that he's ruined her life. And she may be right!"
DAVID DARLINGTON

BUY IT BECAUSE: It's a creepy tale told from a highly unusual perspective...

Destination: Nerva

AUDIO DRAMA Big Finish

WRITTEN BY Nicholas Briggs
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela)
ALSO STARRING Raquel Cassidy (Dr Alison Foster), Tim Bentinck (Giles Moreau)
RRP £14.99 (CD), £12.99 (download)

RELEASED 31 JANUARY

Scripting Tom Baker's first original Big Finish adventure seems like an unenviable task. Do you focus on just telling a good story? Or do you also showcase the Fourth Doctor to win round wavering listeners? Whichever way you go, there's got to be loads of pressure.

"I suppose there was indeed extra pressure to make sure this story was firing on all cylinders," admits *Destination: Nerva*'s writer and director, Nicholas Briggs. "To help us with this, we didn't write or record it first. In fact, I wrote two for the [2013] Mary Tamm series and then one other for Louise Jameson *before* I tackled this one. By this time, we knew that we didn't have to make any allowances for Tom, that he was willing to jump straight in and that he could sound almost exactly like he did in the 1970s.

"So I didn't want this story to sound like a Tom Baker showcase. I wanted to make sure it was a fully functioning, exciting *Doctor Who* story, that featured the same amount of Doctor scenes as a typical 1977-ish story did – he's not in every scene and there's a clear background story, with strong supporting characters."

So: story first, 'Fourth Doctor's début' second. Throw in a return to a familiar corner of the universe, and you've got a winner.

"It was [producer] David Richardson's idea," recalls Nick, of the decision to send the Fourth Doctor back to the eponymous station previously seen in the 1975 television stories *The Ark in Space* and *Revenge of the Cybermen*. "He just felt that Nerva was something so intrinsically 'Fourth Doctor', that it would be fun to revisit the place. Our watchword with these Tom stories has been 'authenticity', so something 'old' and 'borrowed' for the first story felt right to us. We encounter the Doctor as he embarks on an adventure somewhere familiar to him... although, of course, it's not familiar at all, as it turns out. But for *Doctor Who* fans, it's a kind of shorthand, setting it on Nerva. It means you don't have to waste too much time setting the scene.

"Bottom line, though," he grins, "we just thought it might be cool!"
DAN TOSTEVIN

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
Tom Baker and Louise Jameson in
DESTINATION: NERVA
by Nicholas Briggs
Raquel Cassidy
Tim Bentinck
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

When the Doctor and Leela respond to an alien distress call it is the beginning of a journey that will take them to the newly built Space Dock Nerva... where a long overdue homecoming is expected.

BUY IT BECAUSE: Tom Baker plays the Fourth Doctor in a Big Finish audio drama – at long last!

The Anachronauts

AUDIO READING Big Finish

WRITTEN BY Simon Guerrier
PERFORMED BY Peter Purves and Jean Marsh
FEATURING The First Doctor, Steven Taylor and Sara Kingdom
RRP £12.99 (CD), £9.99 (download)

RELEASED 31 JANUARY

Something that's consistently cited as a highlight of *The Companion Chronicles* series is its ability to get inside the heads of its narrating characters. Nowhere is this better demonstrated than in the work of Simon Guerrier, whose First Doctor trilogies performed by Jean Marsh and Peter Purves have been met with great acclaim.

And now, both those actors are appearing together in *The Companion Chronicles* for the first time, in Simon's story *The Anachronauts*. "What I found difficult is that my work for Jean and my work for Peter – having written three plays for each of them already – had gone down so well that I was worried about mucking it up," admits Simon. "So I really sweated over it. But Jean and Peter were very nice about it in the studio, which is always good."

As well as the pressure of listener expectations, an additional twist comes from the format of *The Anachronauts*; like the previous two January releases, it's twice the length of the usual *Companion Chronicle*, comprising four half-hour episodes. Although that hasn't necessarily influenced the plot it did, he says, make writing the story "Tough! But I liked what the TV show has tended to do in recent years where the second half of a two-parter is very different from the first one, so in the second half of *The Anachronauts*, the action changes to Berlin in 1966.

"It opens with the TARDIS crashing into an experimental time-ship," he elaborates. "Basically, Steven, Sara, and the Doctor wake up on a desert island with the crew of that crashed ship, and it seems that the TARDIS has ejected them onto this island because of the crash. The people who have built this time-ship are fighting a war, and the ship is going to be used as a weapon, so is it actually a good idea for them to help them escape?"

How does having two narrators affect the story? "It allows you to tell things through dialogue rather than just narration, and that's always a lot more satisfying. It just makes the dynamic so much more engaging. And it makes it more exciting!"
DAN TOSTEVIN

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
Jean Marsh
Peter Purves
THE ANACHRONAUTS
by Simon Guerrier
SPECIAL TWO-DISC ADVENTURE
THE COMPANION CHRONICLES

WHAT'S IT ABOUT?

Steven and Sara find themselves on the wrong side of the Berlin Wall in 1966. Their only way back to the TARDIS is to betray the Doctor.

BUY IT BECAUSE: It unites two of the range's best voices for an incredible adventure.

◄ WEDNESDAY 29

CD – AUDIO DRAMA

- ***The Fourth Wall*** by John Dorney [Sixth Doctor, Flip] Big Finish £14.99
- ***The Renaissance Man*** by Justin Richards [Fourth Doctor and Leela] Big Finish £10.99

CD – AUDIO READING

- ***The Companion Chronicles: The Selachian Gambit*** by Steve Lyons [Second Doctor, Jamie, Zoe] Big Finish £8.99

MARCH

MONDAY 8

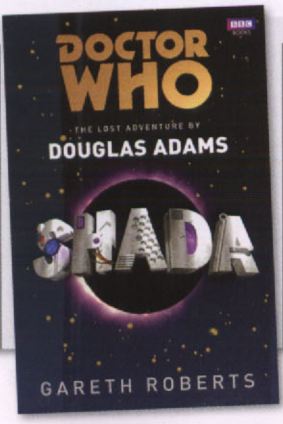
DVD

- ***The Face of Evil*** by Chris Boucher [Fourth Doctor and Leela] 2|entertain £20.42

THURSDAY 8

CD – TALKING BOOK

- ***Shada*** by Gareth Roberts AudioGO £13.25



CD – AUDIO READING

- ***Darkstar Academy*** by Mark Morris [Eleventh Doctor, Amy and Rory] AudioGO £10.20

MAGAZINE

- **DWM 445** Panini £4.50

THURSDAY 15

BOOK – HARDBACK NOVEL

- ***Shada*** by Gareth Roberts [Fourth Doctor, Romana, K9] BBC Books £16.99

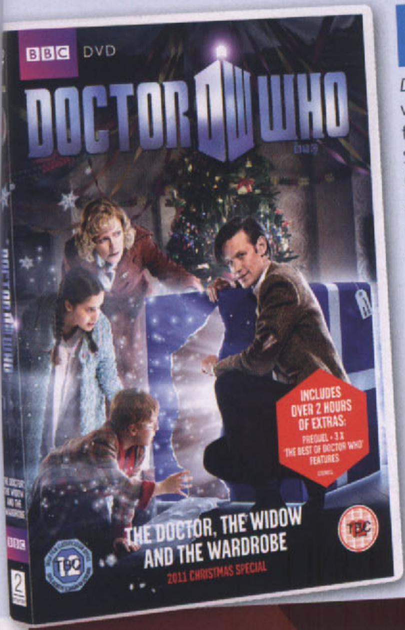
WHERE TO BUY

Big Finish: Visit *www.bigfinish.com* or email *sales@bigfinish*. Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.
AudioGO: Available from shops or *www.audiogo.co.uk*

WIN!

Enter this month's competitions for the chance to win the latest *Doctor Who* DVDs, CDs and talking books!

THE DOCTOR, THE WIDOW AND THE WARDROBE on DVD!


BBC DVD
DOCTOR WHO
INCLUDES OVER 2 HOURS OF EXTRAS
THE DOCTOR, THE WIDOW AND THE WARDROBE
2011 CHRISTMAS SPECIAL

Keep the New Year blues at bay with the 2011 *Doctor Who* Christmas Special, *The Doctor, the Widow and the Wardrobe*, which materialises on Blu-ray and DVD from 2|entertain on 16 January. The Special, which stars Matt Smith and Claire Skinner, comes complete with extras and costs £16.33 on Blu-ray and £13.27 on DVD – to win one of **FIVE** copies of the DVD simply answer this:

***The Doctor, the Widow and the Wardrobe* was inspired by the works of which author?**

- A CS Lewis
- B JRR Tolkien
- C JR Hartley

To enter, call **09011 542 221** and leave your details, or post your entry to the address below, writing these words at the start: "IT'S GOING TO BE THE BEST CHRISTMAS EVER!"

THE SENSORITES on DVD!

BBC DVD
DOCTOR WHO
THE SENSORITES
The WILLIAM HARTNELL Years 1963-66

The Sensorites, a spooky six-part story from 1964, is released on DVD by 2|entertain on 23 January. It stars William Hartnell as the First Doctor, with William Russell as Ian, Jacqueline Hill as Barbara and Carole Ann Ford as Susan. The DVD is packed with bonus features and we have **FIVE** copies of this 1960s gem, worth £20.42, to give away to readers who can answer this planetary poser:

What is the name of the Sensorites' home planet?

- A The Ood-Sphere
- B The Sense-Sphere
- C The Nonsense-Sphere

Phone **09011 542 223** to enter, or by post to the address below, marking your entry with the words of a super-alert Sensorite: "I HEARD THEM OVER-TALKING!"

THE FOURTH DOCTOR in DESTINATION NERVA on CD!

Transporting listeners back to Saturday teatimes in 1977, Big Finish's new *Fourth Doctor Adventures* audio series launches in January with the full-cast drama *Destination Nerva*. Tom Baker and Louise Jameson are reunited as the Doctor and Leela for the first time since 1978's *The Invasion of Time*, investigating an alien distress signal beamed to them in Victorian London that leads the Doctor to a familiar space station...

The story is written by Big Finsih stalwart Nicholas Briggs, guest stars Raquel Cassidy and Tim Bentinck, and is the first in a new six-part series that will also see the return of old enemies the Daleks and the Master – played as in *The Keeper of Traken* by Geoffrey Beevers – see *www.bigfinish.com* for more details. So then, want to win one of **FIVE** copies of *Destination Nerva*, worth £10.99 each? Of course you do! Just answer this simple question correctly and the CD could be yours:

Nerva first appeared in which *Doctor Who* story?

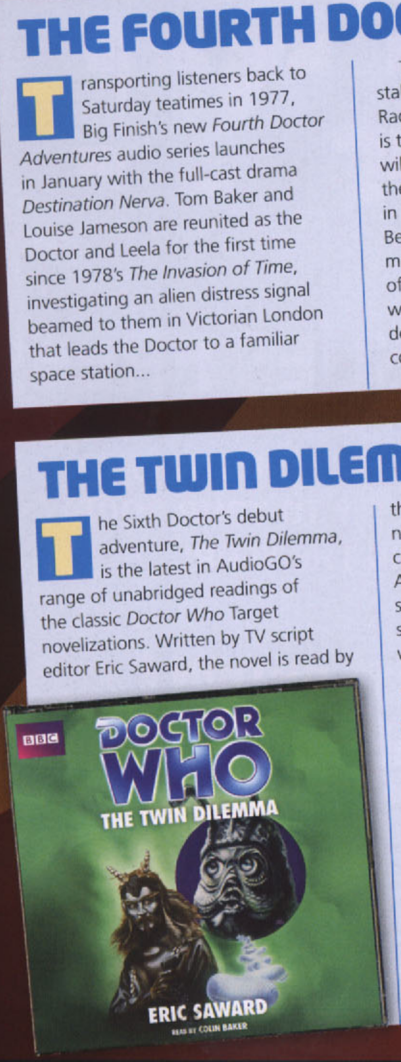
- A *The Ark in Space*
- B *The Shark in Space*
- C *The Lark in Space*

Phone **09011 542 222** and leave your details to enter, or post your entry to the address below, putting the Doctor's ticking-off of Leela at the beginning of your answer: "I THOUGHT I SAID NO MORE JANIS THORNS."

THE AUDIO ADVENTURES OF DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
DOCTOR WHO
TOM BAKER AND LOUISE JAMESON IN
DESTINATION: NERVA
BY NICHOLAS BRIGGS
RAQUEL CASSIDY
TIM BENTINCK
FULL CAST AUDIO DRAMA

THE TWIN DILEMMA on CD!

The Sixth Doctor's debut adventure, *The Twin Dilemma*, is the latest in AudioGO's range of unabridged readings of the classic *Doctor Who* Target novelizations. Written by TV script editor Eric Saward, the novel is read by the Doctor himself, Colin Baker. The newly-regenerated Time Lord, with his companion Peri, meet an old friend, Azmael, and fight monstrous giant slugs. We have **FIVE** copies of the CD set, worth £13.25 to give to readers who can answer this slimy question:



***The Twin Dilemma*'s Mestor was a member of which race?**

- A The Gastropods
- B The Gastronauts
- C The Astronauts

Phone **09011 542 224** to enter or post your entry to the address below, putting this memorable put-down at the start of you answer: "IN MY TIME I HAVE BEEN THREATENED BY EXPERTS, AND I DON'T RATE YOU VERY HIGHLY AT ALL."

THE ART OF DEATH on CD!

A thrilling new audio original featuring the Eleventh Doctor, Amy and Rory, is released by AudioGO in January. *The Art of Death*, by James Goss, is read by *The Rebel Flesh*'s Raquel Cassidy, and sees the trio of time travellers tackling cracks in time in the Horizon Gallery, a viewing point for the Paradox, a "transdimensional wrinkle" in space. We have **FIVE** CDs of *The Art of Death*, worth £10.20, to give away to readers who can answer this question:

BBC
READ BY RAQUEL CASSIDY
DOCTOR WHO
THE ART OF DEATH
WRITTEN BY JAMES GOSS

Which character did Raquel Cassidy play in *The Rebel Flesh*/*The Almost People*?

- A Anne of Cleves
- B Foreman Cleaves
- C Vic Reeves

Phone **09011 542 225** and leave your details to enter, or post your entry to the address below, beginning with these honest words: "I DON'T KNOW MUCH ABOUT ART BUT I KNOW WHAT I LIKE."

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 12 January and close at midnight on Wednesday 8 February 2012. Service Provider: Telecom Express, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 443, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 8 February 2012. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

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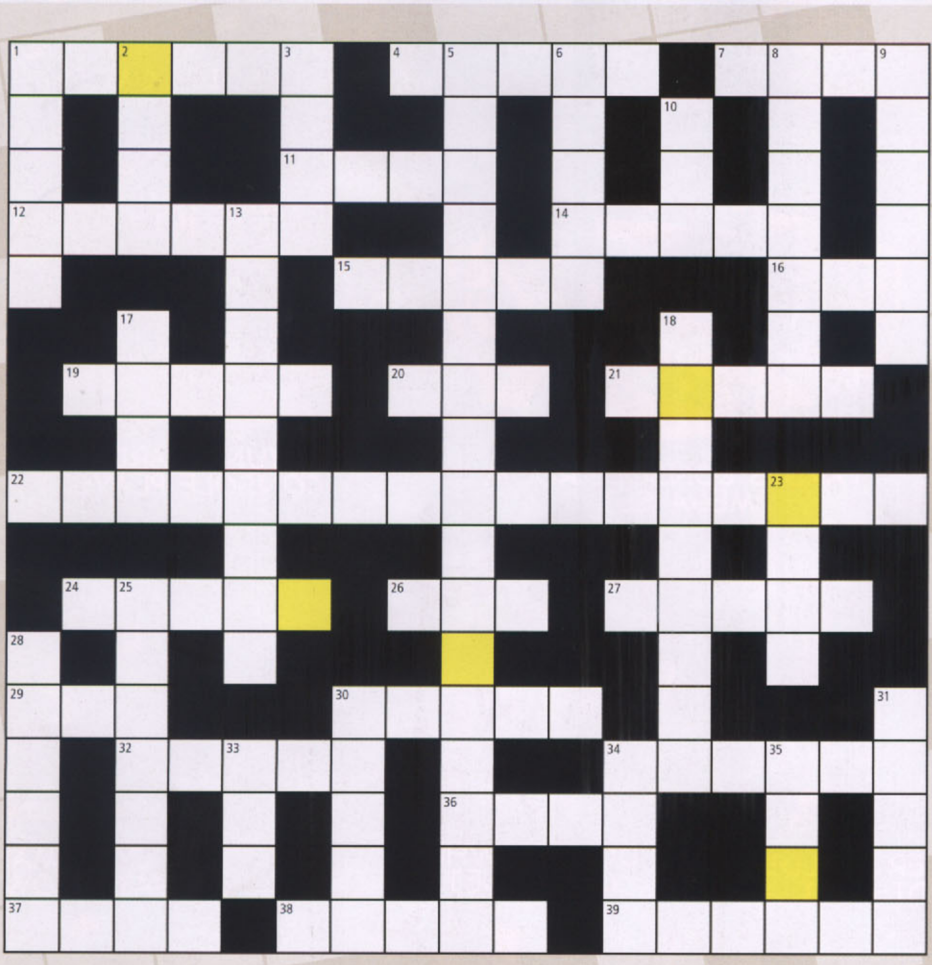
CROSSWORD

Do you know your Maaga from your Megara? Pit your wits against this *Doctor Who* puzzle!



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PHONE 0901 154 2232

AND LEAVE YOUR ANSWER, NAME AND ADDRESS

OR SEND YOUR ANSWER, NAME AND ADDRESS ON A POSTCARD OR STUCK DOWN ENVELOPE TO 'DWM CROSSWORD' AT THE ADDRESS ON PAGE 77.

This competition closes on 8 February 2012.

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 12 January and close at midnight on Wednesday 8 February 2012. Service Provider: Telecom Express, 0870 880 4869. For full terms and conditions see page 77.

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ACROSS

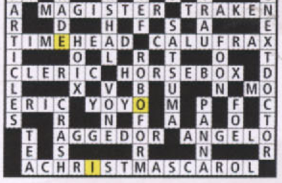
1 Futuristic space commander from Androzani Major (6)
4 Gun runner from Androzani Major (5)
7 Xeron rebel (4)
11 Instrument played by Maximus Pettulian (4)
12 Jungle planet (6)
14 Planet rich in thaesium (5)
15 He became a Toclafane (5)
16 Exclamation uttered by the Third Doctor (3)
19 A victim of the Macra (5)
20 ___ *to the Universe* – the Doctor composition based on the Music of the Spheres (3)
21 The Pirate Planet (5)
22 Original writer of *The Valley of Death* (6,11)
24 Home planet of Kazran Sardick (5)
26 A victim of the Silence (3)
27 Kravos, for example (5)
29 The ___ apocalypse – an event that almost led to the extinction of mankind (3)
30 Leader of the expedition to Telos (5)
32 Leader of the meditation centre attended by Mike Yates (5)
34 He attempted to smuggle Vraxoin aboard the *Hecate* (6)
36 First medtech on the space ark (4)
37 See 5 Down
38 Creature found in the sky above 24 Across (5)
39 One of the many names for a Silurian (6)

DOWN

1 ____ Nieradzik – make-up artist (5)
2 Government official on Inter Minor (4)
3 Denis ____ – star of *Image of the Fendahl* and *The Awakening* (4)
5 (and 37 Across) Ceremony conducted on the roof of Area 52 in Egypt (3,7,2,5,4)
6 Xenozoologist who was working with 34 Across (5)
8 ______ Nieradzik – costume designer (7)
9 *Black* _____ (6)
10 An alternative name for 27 Across? (3)
13 Alien race that inhabited the bodies of humans (9)
17 A puppet of the Great Intelligence (4)
18 He played the Wooden Queen (4,5)
23 Preferred alias of Romanadvoratelundar (4)
25 Disguise adopted by the Third Doctor to infiltrate Global Chemicals (7)
28 Home planet of the Cybermen (6)
30 Planet whose moon was stolen by Davros (5)
31 _____ Dicks-Mireaux – costume designer (5)
33 APC ___ – a part of the Matrix (3)
34 Title bestowed on Rose Tyler (4)
35 Ocean of ____ – body of water on Skaro (4)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



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The Watcher's Fiendishly Festive...
Christmas Quiz Answers!

How tricky did you find last issue's yuletide teasers? It's time for The Watcher to reveal the answers...

CONNECTIONS

1 The first two words of each title are the first two words of one or more earlier *Doctor Who* stories (*The Time Meddler/Monster/Warrior*, *The Impossible Planet*, *Day of the Daleks*, *The Curse of Peladon/Fenric*, *The Girl in the Fireplace*).

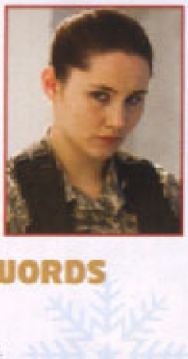
2 They are the only companions whose first encounters with the Doctor take place inside the TARDIS control room.

3 David Tennant, Catherine Tate, James Corden, David Walliams and John Barrowman have all been guest hosts on *Never Mind the Buzzcocks*.

4 Besides various Tylers and Smiths, they are the only twenty-first-century *Doctor Who* characters to have appeared alongside more than one incarnation of the Doctor.

5 The actors who play them appear in one or another of Daniel Craig's James Bond films (Christina Cole, Joseph Millson and Tom Chadbon are in *Casino Royale*, Tim Pigott-Smith is in *Quantum of Solace*, and Helen McCrory is in *Skyfall*).

FAMOUS LAST WORDS



6 Lorna Bucket (*A Good Man Goes To War*).

7 Howie Spragg (*The God Complex*).

8 Zimmerman (*Let's Kill Hitler*).

9 Joy (*The Impossible Astronaut*).

10 Uncle (*The Doctor's Wife*).

FAMOUS FIRST WORDS

11 *Vengeance on Varos.*

12 *The Green Death.*

13 *The Curse of the Black Spot.*

14 *The Daleks' Master Plan.*

15 *Revenge of the Cybermen.*

STAR TREKKIN'

16 Craig Owens (*Closing Time*).

17 Joy (*The Impossible Astronaut*).

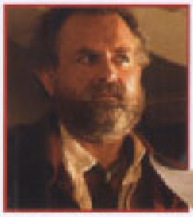
18 It's Rose Tyler's opinion of Captain Jack's spaceship (*The Empty Child*).

19 Chloe Webber (*Fear Her*).

20 Howie Spragg (*The God Complex*).

CLASS OF 2011

21 In the 2011 film *Arthur Christmas*, Imelda Staunton voices Mrs Santa, while Santa himself is voiced by Jim Broadbent and Grandsanta by Bill Nighy.



22 In the 2006 film *Scenes of a Sexual Nature*, Hugh Bonneville, Sophie Okonedo and Catherine Tate are among the cast of characters negotiating their tangled relationships on Hampstead Heath.

23 In the 2008 film *Frost/Nixon*, Michael Sheen's David Frost finds that Toby Jones drives a hard bargain in the role of Swifty Lazar, Richard Nixon's agent.

24 In the 1993 film *In the Name of the Father*, Mark Sheppard plays Patrick Armstrong, one of the wrongly convicted Guildford Four. Paterson Joseph and Philip Davis also appear.

25 In the 1987 Joe Orton biopic *Prick Up Your Ears*, Frances Barber plays Leonie Orton, sister of the late playwright, while Lindsay Duncan plays the biographer's wife Anthea Lahr, Angus MacKay plays a RADA judge, and Richard Wilson a prison psychiatrist.

HIDDEN IN PLAIN SIGHT

26 Pests – specifically moles (it's in a headline on the back page of the *Leadworth Chronicle*, as featured in the crop-circle scene at the beginning of *Let's Kill Hitler*).

27 Leadworth and Colchester (by a remarkable coincidence, the headline 'Local lad heads to the Olympics' appears on the front pages of both the *Leadworth Chronicle* in *Let's Kill Hitler*, and the *Colchester Evening News* in *Closing Time*. A couple of other ancillary headlines are identical in both papers, notably 'German Shepherd sniffs out Norman fortune'. Spooky timey-wimey game-changing future plot clue, or overworked Cardiff props department? You decide!).

28 Winston Churchill's grandfather clock (it's written on the clock face in *The Wedding of River Song*).

29 In *The Rebel Flesh* (approximately 20 minutes in, if you're looking), the house of cards on the crew-room table changes completely between shots. Come on now, own up – who sneezed?

30 In *The Wedding of River Song*, Madame Kovarian declares: "The death of time! The end of time!" That's the second episode of *The Chase*, followed immediately by David Tennant's swansong!

RORY'S ANAGRAMS

31 *Terror of the Zygons.*

32 *Fury from the Deep.*

33 *Pyramids of Mars.*

34 *The Hungry Earth/Cold Blood.*

35 *Revenge of the Cybermen.*

36 *The Stolen Earth/Journey's End.*

37 *K9 and Company: A Girl's Best Friend.*

38 *Rise of the Cybermen/The Age of Steel.*

39 *The Sontaran Stratagem/The Poison Sky.*

40 *Silence in the Library/Forest of the Dead.*

QUOTES OF THE YEAR

41 Albert Welling ponders the downside of playing Adolf Hitler (**DWM** 438).

42 Mark Gatiss fesses up his feelings on the redesigned Daleks (**DWM** 431).

43 Toby Whithouse makes a clean breast of it (**DWM** 432).

44 Hugh Bonneville reminisces about his childhood viewing habits (**DWM** 434).

45 Who else but that connoisseur of fine music, Gareth Roberts? (**DWM** 439).

46 Pondering her former co-star Matthew Waterhouse, Janet Fielding picks up a stone and heads for the glasshouse. (**DWM** 431).

47 Geoffrey Beevers explains why his eyes in *The Keeper of Traken* weren't as bulgy as those of his predecessor (**DWM** 433).

48 Karen Gillan unveils her nourishing new diet (**DWM** 434).

49 Tom Baker echoes the sentiments of the countless friends of the much-missed Nicholas Courtney (**DWM** 436).

50 In her last, posthumously published interview, Elisabeth Sladen looks back – modestly – on her career. (**DWM** 440).

WOTCHA!

The page that prefers walking to any day, and hates climbing.

Compiled by THE WATCHER

A HISTORY OF DOCTOR WHO IN 100 OBJECTS …

#14 A TWENTY NARG NOTE

There's a revealing little moment in that most nutritious of tales *The Two Doctors* when, having polished off a gargantuan repast of lobster, clams and squid, brains in white sauce, two whole suckling pigs, a ham with figs, eight steaks, a dozen breasts of pigeon, twelve bottles of wine and an entire family paella, the genetically modified Second Doctor and his new pal Shockeye are presented with the bill. The Doctor explains that "tokens of exchange" are required, whereupon the Androgum promptly produces a Twenty-Narg note, acceptable anywhere in the Nine Planets, and the Time Lord munificently tells the baffled restaurateur to keep the change.

If you're familiar with *The Two Doctors*, you'll know that the sorry tale of Oscar's reckoning doesn't end there, but that's not the subject of today's enquiry. Let's concentrate instead on the matter of who foots the bill – or rather, who doesn't. It has always been an unwritten rule of *Doctor Who* that our hero, like the Queen, doesn't carry money. It's a tradition which stretches back to the show's early days: in *The Reign of Terror* the Doctor pitches up in revolutionary France without a *sou* to his name, and finds it necessary to barter his ring in exchange for a suitable costume. *The Seeds of Doom* finds him unable to offer Sarah a 2p piece for the public telephone, and a similar obstacle presents itself in *Arc of Infinity*. In *Snakedance* he lacks the loose change necessary to placate an Attendant Demon, and in *The End of the World* he has no money to buy chips. And so it goes on. As the Third Doctor tells the Brigadier at the end of *Spearhead from Space*, "My dear chap, I don't want money. I've got no use for the stuff."

Naturally, there are exceptions: in *Planet of Fire* the Doctor leaves some alien coins on a café table in Lanzarote, while in *Remembrance of the Daleks* and *Battlefield* he delves into his pockets to furnish Ace with the currency of the period. But such moments are few and far between: by and large, the notion that he travels without a wallet goes unquestioned. On a superficial level this seems agreeably appropriate: it's comforting to know that the Doctor's no bread-head. He's better than that. He's on another plane, his mind on higher things than filthy lucre. When he embezzles those Talmars in *The Sun Makers*, he's like, sticking it to The Man, right?

Okay, but hang on a tick. That's all well and good until you consider the fact that Rose has to buy the chips, and Chela has to pay off the Attendant Demon. Worse still, the Lanzarote waiter is diddled, plain and simple. Having waved away the Brigadier's offer of a UNIT salary by explaining airily that he has "no use for the stuff", the Third Doctor coolly demands a roof over his head, a new wardrobe, a full-time assistant, and unlimited public funding to tinker with the TARDIS and muck about with vintage cars. All of a sudden the Doctor starts to look less like a beacon of moral rectitude, and more like Harold Skimpole, the inveterate scrounger in Charles Dickens's *Bleak House* whose constant refrain is that he's too innocent to understand the ways of the world.

Cat (food) burglar.

Things would be questionable enough if they stopped there, but they don't. Not by a long chalk. When the Doctor bowls into town with empty pockets, the local banks and businesses had better watch out. Just look at *The Crusade*, in which our hero abandons the quaint idea of bartering with tailors, and indulges instead in some straightforward shoplifting. In *Survival* he waltzes out of a store laden with cat food, leaving Ace to cough up with her fruit-machine winnings. In *The Mark of the Rani* he makes like the opening titles of *Top Cat*, deceitfully rattling the honesty box in the bath-house to give the impression that he's dropped a coin in.

And don't go supposing things have improved in recent years. If anything, they've got worse. In *Planet of the Dead* the Doctor uses his psychic paper to dodge the bus fare, and in both *The Long Game* and *The Runaway Bride* he abandons any lingering shred of decency when he uses the sonic screwdriver to rob cashpoint machines. Frankly, it's enough to make you wonder how he got hold of Rory's flash set of wheels in *The God Complex* – not to mention the paper bag full of used notes that he hands over to Craig in *The Lodger*.

IN A NUTSHELL: The best things in life are free.

Bags of money: the Doctor passes off his (probably) ill-gotten gains.

MASTER TOP TEN

- DO YOU THINK I'M SAXON?
- MAGISTER MYSTERY TOUR
- KELLER QUEEN
- SEE YOU LATER, ADJUDICATOR
- GYPSIES, TRAMPS AND PORTREEVES
- HASTA MAN YANA
- CAN YOU GILLES IT
- STOKER FACE
- THASCALES (A-HA A-HA) I LIKE IT
- HOOTS MON, THERE'S A BRUCE LOOSE ABOUT THIS HOOSE

THE STOCKBRIDGE ENGLISH DICTIONARY

BILL FILER: agent responsible for Jon Pertwee's invoices.
DIPLOS: a fall in viewing figures during the Key to Time season.
DYNATROPE: any theme or motif relating to Chancellor Flavia.
EXXILON: the favourite exclamation of a French Cyberleader.
HARRY RANSOME: what the Zygons demanded.
NECROS: kiss a handsome UNIT private.
PROFESSOR MARIUS: an unexpected proposal from Ace.
SEABASE FOUR: I refer you to the quaternary numeral system.

SUPPORTING ARTIST *of the month*

One of the joys of the digital age is the chance it offers us to take a sneaky peek at those tantalising morsels of *Doctor Who* that never made it to the screen: I refer, of course, to the deleted scenes which, in a few happy cases, survived the bonfires of yesteryear to become the DVD extras of today. Then as now, the most common reason for deleting a scene was the simple matter of timing: if an episode overran, out came the scissors. Such was the case with *Frontios*, among whose casualties was a Part One scene in which Tegan and Turlough have a chit-chat outside the TARDIS while observed by a group of colonists. Tragically, the loss of this brief sequence also meant the loss of the truly outstanding performance by the colonist standing nearest to the TARDIS. Before the principals enter the frame, he opens the scene with a magnificently mimetic gesture which wordlessly declares: "Why, it appears to be some sort of inexplicable blue box, here on our remote colony planet of Frontios." A few moments later, as the companions enter the TARDIS, he edges into frame again, scrutinising Mark Strickson at a distance of six inches as if checking that it's not a wig. On second thoughts, maybe timing wasn't the only issue.

THE SIX FACES OF DELUSION

Five of these familiar-sounding films are genuine. The remaining one isn't worthy of the name. Can you tease out the treacherous title?

Answer revealed at the bottom of the page.

1 *Full Circle* is a 1977 horror film starring Mia Farrow, ably supported by Damaris Hayman from *The Daemons*, Denis Lill from *The Awakening*, and Mary Morris from *Kinda*.

2 *Dragonfire* is a 1993 US martial arts thriller set in the crime-ridden mean streets of Los Angeles in the year 2050.

3 *Ghost Light* is a low-budget 2009 US comedy horror film about a haunted theatre.

4 *The Eleventh Hour*, *The Doctor's Wife* and *The Girl Who Waited* are all silent black-and-white films from the early days of US cinema.

5 *The Day of the Moon* is a feature-length 2009 US documentary about the Apollo space programme, marking the 40th anniversary of the first moon landing.

6 *The God Complex* is a low-budget 2009 US comedy film whose irreverent and controversial re-telling of Bible stories caused offence among religious groups.

ANSWERS: page74 – It's high priest Lolem on the Time-Space Visualiser; page 79 – Just for Fun! Broton (disguised as the Duke of Forgill), *The Seeds of Doom*, Ray, Arwell; above – The Six Faces of Delusion Number 5 is moonshine. All the others are true.

NEXT ISSUE...

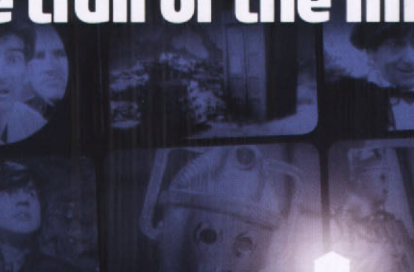
WHERE DID THEY ALL GO?

DWM goes on the trail of the MISSING EPISODES!

DOCTOR WHO MAGAZINE™

PLUS...

THE CHAINS OF OLYMPUS



TOOTH AND CLAW

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